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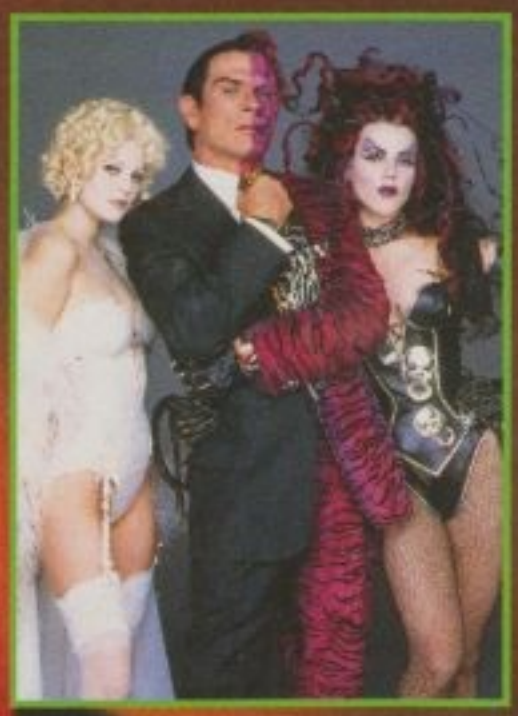

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BATMAN FOREVER

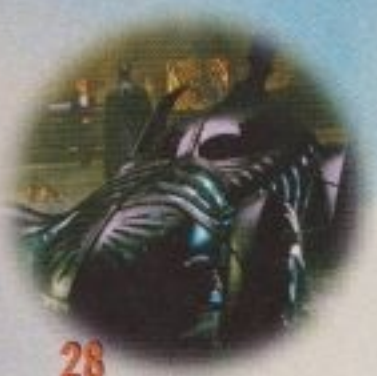
Contents

23

2 **Introduction**
Chris O'Donnell on playing Robin

4 **Characters & Cast**
Meet the stars of Batman's newest blockbuster

6 **Believer on the Backlot**
Editor/writer Dennis O'Neil goes behind the scenes


28

9-64 **Dawn of a New Dark Knight**
From Arkham Asylum to Claw Island, the complete movie story in words and pictures

38

32 **Pull-Out Poster**
The Dark Knight and the Batmobile

Behind the Scenes
Exclusive on-the-set notes & interviews

28 Building the Batmobile
42 Meet the Costume Makers
48 Special Effects Wizards
56 Dreaming of Fantastic Sets
57 on Location in the Big Apple
58 Hollywood's best stunt men
60 Gotham's Makeup Masters

46

52

62 **The Comics Connection**
Where the action continues after the movie

INTRODUCTION

The Dark Knight was going to have a partner, and I had been chosen to play him.

By Chris O'Donnell

I've been a Batman and Robin fan since I was a kid. My friends and I used to watch the old TV show and then pretend to be our favorite crimefighters and their foes. We'd run wild through the house and stage elaborate imaginary battles out in the yard.

When I heard they were making the first Batman movie a few years ago, I couldn't wait to see it. Like everyone else, I was blown away by the world Tim Burton had created. He had taken the familiar comic book characters and realized them on film with incredible vision, style, and wit. The Dark Knight prowled the rooftops of Gotham again, and I saw it in the theater and rooted for him.

It never occurred to me then that I might one day be joining him. Finding myself loose in the Batcave seemed about as likely as stowing away on a rocket to the moon.

Even last year, when I was asked to do BATMAN FOREVER, I was thrilled, but it didn't quite seem real. I began the physical training almost immediately, and Joel Schumacher, the director, had me studying both karate and trapeze. But it wasn't until I walked on the set and saw the high-tech new Batmobile, the Batwing, the Batboat, and the redesigned costumes that it began to sink in. The Dark Knight was going to have a partner, and I had been chosen to play him.

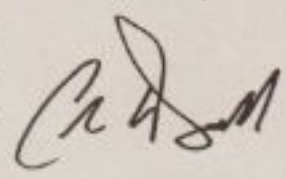
The writers encouraged me to do some research, so I went back and read all the comics (best homework assignment I ever had!). I discovered that Robin had a much richer and more complicated history than I had thought. Batman has actually had three partners. The original Robin, Dick Grayson, made his debut in April 1940 in *Detective Comics* #38. As the story goes, he eventually left the Batcave, became a hero on his own called Nightwing, and joined the Teen Titans, an ultra-hip team of super heroes. After Dick left, a street-smart kid named Jason Todd became Batman's partner, only to be killed by Batman's arch-enemy, the Joker. Nowadays, Robin is a boy named Tim Drake. He's very cool and even has his own comic book.

Obviously, there could be only one Robin in the movie, but which one? After much deliberation, Joel and the writers had narrowed it down to the original, Dick Grayson, but they incorporated elements of the other two to make him more contemporary.

Dick is still a circus performer with the Flying Graysons, but he's also an angry and rebellious guy, obsessed with revenge, who wears a leather jacket and rides a Harley.

Nothing prepared me for the scope and originality of the sets, the props, and the stunts. Like the first movie, BATMAN FOREVER has a brilliantly inventive look and an attitude to match. When I finally put on the Robin outfit, I barely recognized myself. I had somehow become larger than life, part of the ongoing legend of Batman and Robin.

Making the movie was a blast. Batman has already had three partners, it only makes sense that we might need another one at some point. You never know. Based on my experience, it could even be you.



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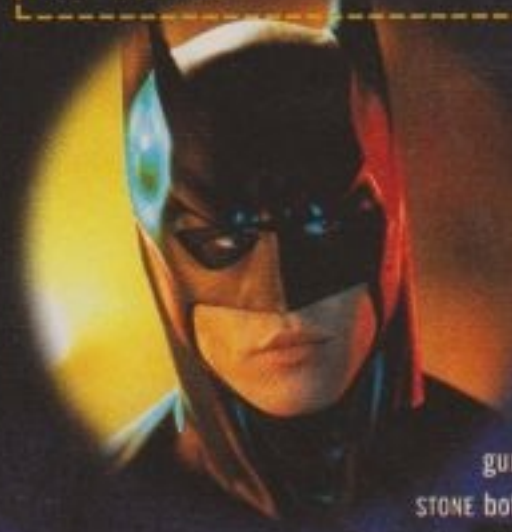
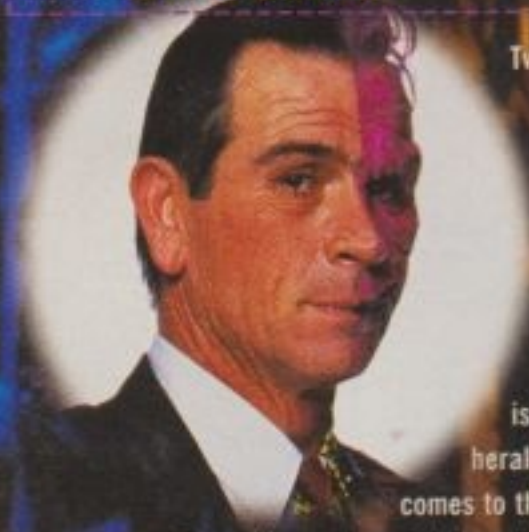
CHARACTERS & Cast

BATMAN/BRUCE WAYNE
Val Kilmer



Val Kilmer has built his movie career playing characters that are larger than life, so stepping into the cape and cowl of the Dark Knight for BATMAN FOREVER isn't too big a stretch. His portrayals of rock idol Jim Morrison in THE DOORS and gunfighter Doc Holliday in TOMBSTONE both stunned audiences. Still, he says he doesn't take his role as the celluloid incarnation of Batman lightly. "In a way, this is the first Batman story, in that we're really taking on all of the beginnings of it, like how Robin comes into the story," he says. "In Bob Kane's Batman comics, he came in to the story because Bruce Wayne witnessed this kid suffer the exact same traumatic experience that created Batman and that he's living virtually every day."

TWO-FACE/HARVEY DENT
Tommy Lee Jones



Two years ago he won an Oscar for his role as the tough marshall in THE FUGITIVE. In 1995, he is the man with the best makeup in Hollywood. Tommy Lee Jones has been described as "an actor's actor," and is one of the screen's most heralded and versatile stars. He comes to the role of Harvey Dent/Two-Face after a string of high-profile recent appearances in THE CLIENT, COBB, HEAVEN AND EARTH and NATURAL BORN KILLERS. When Joel Schumacher tapped him to be Two-Face, Jones knew he was in for a wild ride on the set. He says he relished it. "It's been a lot of fun!" Jones says. "And I like the scale of this movie, which is HUGE. If a movie gets bigger than this, it's a mistake, and this is not a mistake."

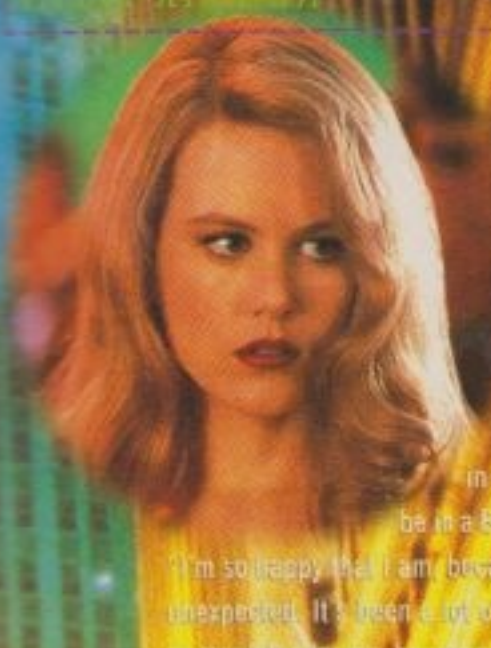
RIDDLER/EDWARD NYGMA
Jim Carrey

Jim Carrey has been the star of three blockbusters in the last year, but success came after toiling for almost 15 years in Hollywood. The Canadian-born actor rose to stardom on FOX-TV's IN LIVING COLOR, while taking hilarious roles in films such as EARTH GIRLS ARE EASY. But it was ACE VENTURA: PET DETECTIVE that made him a household name, followed by the smash hits THE MASK and DUMB AND DUMBER. Carrey says the Riddler role is appropriate to the times. "I like the sycophantic, stalker aspect of the character, the way Edward worships Bruce Wayne," he says. He was the man on the set everyone could count on for comic relief during the long shoot. "Jim is great, he truly has humor coming out of his pores," says Drew Barrymore (Sugar). "What he can do with his physicality is *amazing*...he just *flows*."

ROBIN/DICK GRAYSON
Chris O'Donnell

Who was the biggest Batman fan of the cast before shooting BATMAN FOREVER started last year? Look no further than Chris O'Donnell, playing Robin, who says he still can't believe he's the hero. He was making MAD LOVE on location with Drew Barrymore, when director Joel Schumacher gave him the big call. "I was so busy that it didn't really sink in," O'Donnell admits. He is a huge fan of the old Batman TV series, and "I thought the opportunity to play a character that I'd grown up watching was really exciting. The image I had in my head was Dick Grayson and his family lived a Gypsy lifestyle, unconventional and unpredictable. That's why I went for a subtle Gypsy look." O'Donnell played opposite Al Pacino in SCENT OF A WOMAN, for which he was nominated for a Golden Globe award. The Chicago native has also made MEN DON'T LEAVE, THE THREE MUSKETEERS, and CIRCLE OF FRIENDS.

DR. CHASE MERIDIAN
Nicole Kidman



Before BATMAN FOREVER, you may have seen stunning Australian actress Nicole Kidman in the Irish epic FAR AND AWAY or in the psychological thriller MALICE. Growing up Down Under, Kidman says she was exposed to Batman on TV and in comics. "I never imagined I'd be in a Batman movie," Kidman admits. "I'm so happy that I am, because I like to do things that are unexpected. It's been a lot of fun. BATMAN FOREVER has been so much fun for me, because I haven't done a movie like this before. I've formed a really strong relationship with Joel Schumacher, who I just love and think is a wonderful director. I got to work with Tommy Lee Jones and Jim Carrey. And Val, who I think is just wonderful. I'd love to do something else with him."

COMMISSIONER GORDON
Pat Hingle

One of the actors returning to Gotham City is Pat Hingle, who plays Batman's staunchest ally, Police Commissioner James Gordon. The tough, gruff old cop appeared in the very first Batman adventure in DETECTIVE COMICS #27. Hingle also played Gordon in both BATMAN and BATMAN RETURNS. A protege of the great director Elia Kazan, Hingle has appeared in some of the most memorable films of the last 40 years: ON THE WATERFRONT (1954), SPLENDOR IN THE GRASS (1961), HANG 'EM HIGH (1968), NORMA RAE (1979), and THE GRIFTERS (1991).

ALFRED PENNYWORTH
Michael Gough

Michael Gough plays Alfred Pennyworth, whose role in the very busy Wayne Manor increases greatly in BATMAN FOREVER because there is a second master in the house, Dick Grayson. Whether it's driving the Bentley or making the Robin costume, British actor Gough again lends style and charm to his key role. Like Pat Hingle, Gough played his role in both BATMAN and BATMAN RETURNS. And he was the voice of Alfred for BBC Radio in last year's audio dramatization, BATMAN: THE COMPLETE KNIGHT-TIME SERIAL. But he enjoyed a long career on the stage and in horror films before he moved to Gotham's biggest estate. Gough made his London stage debut more than 55 years ago. He has appeared in classics like THE MAN IN THE WHITE SUIT (1951) and RICHARD III (1955). You may also catch him in several classic Hammer horror gems, such as PHANTOM OF THE OPERA (1962).

SUGAR
Drew Barrymore

Two-Face needed a girlfriend who was evil and sweet at the same time. The obvious choice to play Sugar was Drew Barrymore, the young actress who lately has made a name for herself as the one to call when a "bad girl" is in the script. "My good friend Joel Schumacher called me up and asked me if I'd be in (BATMAN FOREVER)," Barrymore recalls. "I said sure, if I got to dress up! Sugar is my tribute to my personal idol, Marilyn Monroe. She's glitter-dipped." The granddaughter of the great actor John Barrymore, the 20-year-old California native is well known for her role in E.T. THE EXTRA-TERRESTRIAL. She has played dangerous women in THE AMY FISHER STORY, POISON IVY, BAD GIRLS, and GUNCRAZY. Barrymore also got rave reviews for BOYS ON THE SIDE. How does she like playing a Gotham City bad girl alongside Debi Mazar (Spice)? "I'm the light evil; Spice is dark evil," she explains.

BELIEVER on the Backlot

What happens when the editor who oversees Batman for DC Comics meets the Dark Knight

By Dennis O'Neil

Catch me when I'm feeling whimsical, or when I'm trying to impress you with arcane trivia, or when I'm tired enough not to worry about sounding pretentious, and I might argue that 4000 Warner Boulevard is an *omphalos*. An *omphalos*, I might tell you, is a sacred spot where ancient people, the Etruscans and Romans among them, believed that the physical and spiritual worlds intersected, a cosmic axis where a shaman could travel to spirit domains—or, according to some creeds, to the world of dreams. 4000 Warner Boulevard is, of course, the location of the Warner Bros. studio, one of the great motion-picture production centers.

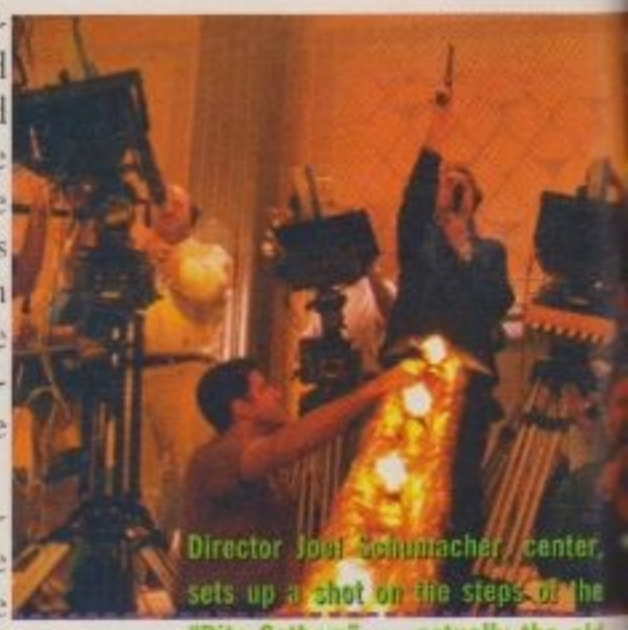
During the day, the Warners' facility bustles: grips and actors and cameramen and makeup artists, an army of intense people in jeans and T-shirts on foot, on bikes, and on electric carts, hurry from offices and parking lots to huge, cavernous structures guarded by polite but very firm men in uniforms who will bar the way of anyone not wearing a proper identification badge. Here are several strange blocks of buildings in a variety of architectural styles—strange because these buildings have no backs. Turn a corner and what you would have sworn was a New York tenement is, in fact, nothing but a façade. Rap a stone cornice with your knuckles and the sound is hollow. Nothing is what it seems. This is a dream factory. This is where movies are made.

After dark, the place is quiet. Several times now, I've gone from some meeting or party at the Warners' commissary to my rental car through these unreal avenues late at night and felt an eerie sense of invisible presences lurking in the shadows, of momentous events occurring all around me, unseen, unheard, but undeniably real. Entering a haunted house must be like this, and that isn't really surprising because the region *is* haunted, maybe by spirits and certainly by a lifetime of memories. As a popcorn-munching six-year-old hunkered in a front-row seat in a tiny neighborhood theater, I saw deeds of magnificent heroism and the vilest villainy played out in these streets, and as a weary middle-aged editor enjoying Friday night with my wife at a mulitplex, I saw similar deeds occurring on these same streets last month, or the month before.

The six-year-old went from theater to bedroom and dreamed dreams shaped by what he'd seen, and later, toy gun in hand, reenacted them in back yards. The editor is paid for having waking dreams in front of a word processor and these, too, surely owe something to what he'd seen happen on Warners' unreal streets.

Enter your dream and walk through it to a rented Mercury Mystique, and be just a tiny bit spooked.

Or go inside one of the cavernous structures and see the dream that you are paid for having taking shape. The structure is a soundstage, one of several devoted to the filming of BATMAN FOREVER, the third of Warners' recent Batman features. (It is actually the *seventh* Batman movie, if you count the two serials from the forties; the film based on the sixties TV show; or the animated feature BATMAN: MASK OF THE PHANTASM, released in 1993.) I was on the lot because I am the editor and occasional writer of DC's Batman comics. I was in Los Angeles on other business, and the movie folk were kind enough to extend me the professional courtesy of an invitation to visit. *Sure*, I'd said, *I'll drop by if I can fit it into my schedule*. The truth is, I would have sacked and pillaged any damn schedule on the planet before I would have *missed* going; I love movies and this was a *Batman* movie—judging from the script, which I'd read several months earlier, maybe the *best* Batman movie.



Director Joel Schumacher, center, sets up a shot on the steps of the "Ritz Gotham" — actually the old U.S. Customs House in New York City.

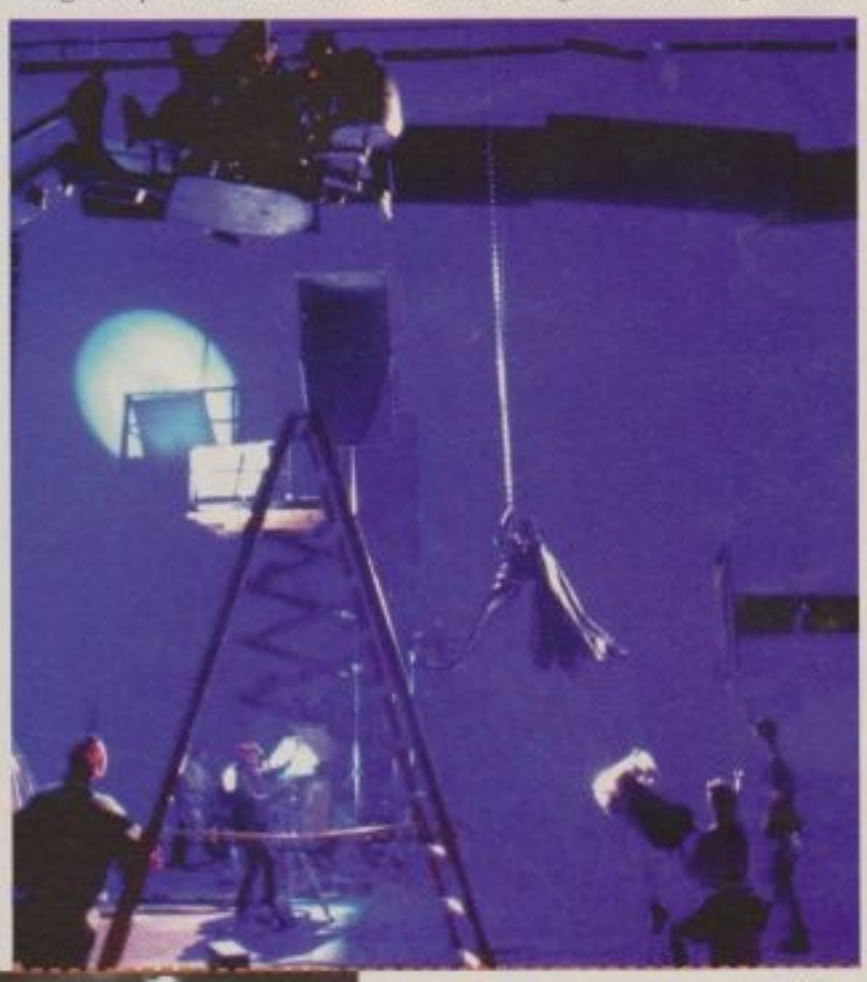
So, one December afternoon, I stepped out of the bright California sunshine past the polite, uniformed man at the door—he glanced at my identification badge and smiled—and into darkness.

The first impression was of clutter: hundreds of boxes, crates, objects I couldn't identify. My escort, a very nice guy named Michael Singer, the unit publicist, led me through the maze to the center of activity, an open area surrounded by people doing their jobs, though what those jobs were I couldn't guess. Some were staring at a pair of live TV monitors, others consulting clipboards or hovering over what looked like an airliner's flight-deck console. Dangling about a dozen feet above the floor was a bank vault, canted at a sharp, downward angle and open at the near end to accommodate two cameras mounted on a single crane. The lower camera was aimed at a guard on the vault floor, struggling to stop himself from sliding, and the higher one was focused on an impossibly familiar figure in tights, cape, and mask—familiar because he has been my primary professional

It was as I'd been **imagining** *it since I* **wrote** *my first* **Batman story** *nearly* **27 years** *ago. I* **felt** *as though I were* **strolling** *through the* **inside** *of my own* **skull**.

concern for the past ten years, and impossible because he doesn't exist outside the imaginations of hundreds of writers and artists and millions of readers. And yet somehow there he was standing before me.

A stand-in, Michael whispered, was taking Val Kilmer's place while technicians performed complex, detailed, lengthy and sometimes tedious chores involving lights, lenses, props, and costumes. I recognized from the screenplay I had read the scene they were preparing: Batman and a bank guard are locked in a vault that is being hoisted up to a helicopter high above the streets of Gotham City. The tragically villainous Two-Face is doing the hoisting and, as



A mold of the new Batman suit awaits final touches, as Lady Gotham looks on. (Top) The crew sets up a shot in front of a blue screen so the background can be added later in post production.

an act of revenge on Batman, filling the vault with acid. A deathtrap in the classic mode—for those of us with a taste for grand melodrama, wonderful stuff. Michael explained that the cityscape, the bank roof, and the helicopter would eventually be added to the image in a laboratory during post-production.

I edged backward, trying to stay out of everyone's way.

"Would you like to meet Joel?" Michael asked.

"Well, if he's not too busy..."

Director Joel Schumacher's credits include FLATLINERS, FALLING DOWN, THE LOST BOYS and, most recently, THE CLIENT. He is a tall, rangy man with a head full of shoulder-length hair, a wide smile, and charm I could feel the instant he turned to greet me. We shook hands and exchanged pleasantries and then I started my retreat again. I know how *I* feel when my work is interrupted by some nosy intruder who has no business being there, and I wasn't going to inflict that annoyance on someone else. But Joel is far more gracious than I. He was leaving to look at the "dailies," the film shot the day before and developed overnight. Would I like to come? For a movie freak, it was like being invited to dine with the king, the queen, all the dukes, and maybe the Pope. And the Dalai Lama.

We trooped over to a small screening room on the second floor of an office building, settled into comfortable seats, and for the next fifteen minutes watched raw footage: no music, no sound effects, and a few illusion-shattering necessities such as cables that would later be erased by computer wizards. *Batman crashing through the mirrored dome of a ballroom. Batman disarming Two-Face's henchmen. Batman sharing a quick embrace with beautiful psychiatrist, Dr. Chase Meridian.* Primo material. I wished that I'd written it.

We left the screening room and, once more, I began to edge away. It was late in the afternoon and I had my own chores to do. And besides, these people were *working*. But Michael and Joel asked if I'd like to see just a bit more. We looked at Dr. Meridian's living room, under construction on another stage, and, on Hollywood's *largest* stage, the beginnings of the Riddler's lair, a huge wooden framework in the shape of a globe. Then, last and most startling, the roof of the Gotham City police headquarters, scene of a thousand nocturnal meetings between Batman and Commissioner James Gordon. There was the gigantic Bat-Signal, the light that stabs into the night sky to summon Batman to yet another desperate adventure, the gargoyles that decorate almost all of Gotham's skyscrapers, and on every side, the city itself, brooding, majestic, and sinister. It was as I'd been imagining it since I wrote my first Batman story nearly 27 years ago. I felt as though I were strolling through the inside of my own skull.

We went outside and I thanked everyone. "You're welcome back any time," Joel said, and I was embarrassed at how much that pleased me. I drove through rush-hour traffic to my hotel, changed clothes, met my New York colleagues and, with a car full of editors, returned to the Warners' lot to attend a Christmas party. It was a nice party: good food, laughter, friends with whom I had once shared the experience of being adrift in New York when we were young, scared, optimistic.

Then, late that night, I found myself walking once again through those unreal avenues, sharing the darkness with ghosts and memories. I got in the Mercury and left the lot. Something about Los Angeles seemed *wrong*—phantom, ephemeral, illusory. I suppose that was to be expected. I had just left one of the few genuine *omphalos* in the world and after a sojourn in an *omphalos*, everything seems bogus that isn't a dream.

DENNIS O'NEIL is a group editor at DC Comics and oversees the Batman line of titles. After more than thirty years in the comics industry as a writer and editor, he is one of the most successful and respected creators in comics. As a freelance writer and journalist he has written hundreds of comics, reviews, teleplays, and short stories, as well as several works of nonfiction and novels, including last year's national hardcover bestseller BATMAN: KNIGHTFALL. *A popular guest at conventions and on television, O'Neil teaches writing at New York's School of Visual Arts. He lives in New York with his wife, Marifran.*

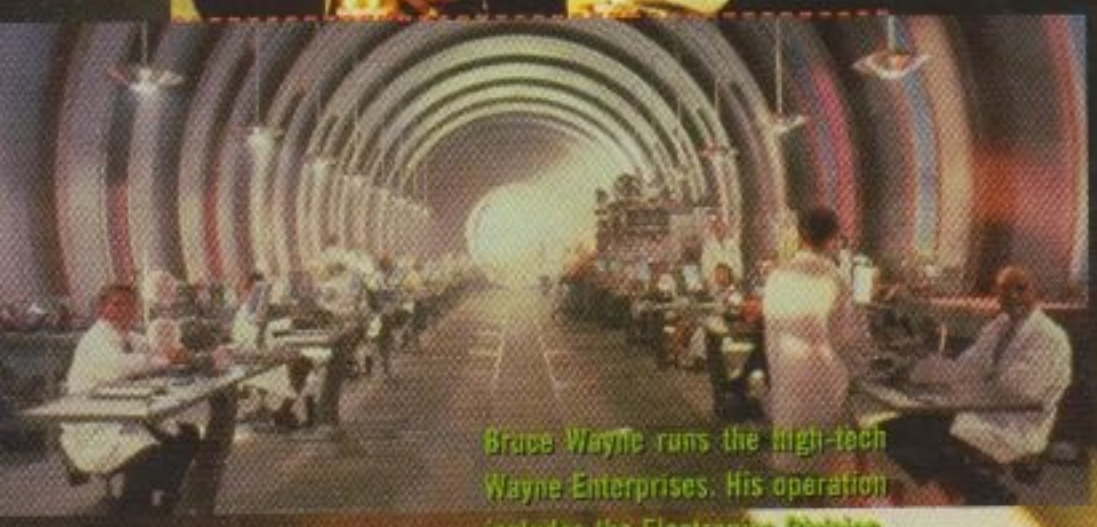
BUST-OUT
at Arkham Asylum

Since the 1920s, Arkham Asylum for the Criminally Insane has held the most vile and dangerous villains of Gotham City. Patients have included Clayface, The Scarecrow, Poison Ivy, The Joker and — Two-Face. Located on the outskirts of Gotham City, the terror and tragedy that hangs over the facility is legendary. Most of the inmates were captured and put there by one man — Batman.

On this particularly nasty night, a tremendous electrical storm rages over Arkham. Winds whip the walls as rain comes down in sheets. The prisoners are all safely locked up tight behind heavy, steel doors. Chief psychiatrist Burton makes his way through the gloomy cement hallways to the cell of Arkham's most dangerous patient, former district attorney Harvey Dent, the criminal mastermind better known as Two-Face. But something is horribly wrong this night. Dr. Burton makes a terrible discovery. That isn't Two-Face sitting quietly in a chair. It is a hapless orderly, caught in Two-Face's escape plan. The ceiling is blown away. Looking up, Dr. Burton sees a deadly message for Batman!

When Dr. Burton enters Two-Face's cell in Arkham Asylum, he finds a threat for Batman. Two-Face's reign of terror has begun!

IN DEEP
at Wayne Enterprises



Bruce Wayne runs the high-tech Wayne Enterprises. His operation includes the Electronics Division, where Edward Nygma works.

Billionaire Bruce Wayne is having a busy day. Meetings, phone calls, faxes, appointments. With his ever-present entourage, he must make a snap visit to the high-tech labs of his Electronics Division. Hush-hush projects that will make Waynetech an even more succesful corporation are underway by the various inventors, researchers, and scientists. But one of Wayne's employees is even more excited than all the others to show his work to Bruce. Edward Nygma, brilliant and driven to succeed, worships his boss. When Wayne appears nearby his work station, Nygma shows him his latest invention, the Remote Encephalographic Stimulator Box. His device would allow the average person to have his favorite TV show wired directly to his brain, to actually put him into the program. Wayne wants no part in tampering with people's brain waves, and dismisses the obsessed creator. Nygma curses the man who has just rejected him; his eyes show the fury that rages inside.

Edward Nygma meets Bruce Wayne, his employer at Waynetech. But Bruce has more pressing matters, something to attend to as Batman.

A FLIP OF *the Coin*

The Bat-Signal blazes across the Gotham City skies, beckoning Batman to join Police Commissioner James Gordon and psychologist Dr. Chase Meridian. The beautiful doctor, who specializes in dual personalities, has been summoned by the police to help track down the escaped Harvey Dent. Batman and Chase look into each others' eyes as an attraction seems to form between them. In a flash he is gone, seeking the murderous villain.

On the 22nd floor of the Second Bank of Gotham, someone wants to make a late-night withdrawal. With six thugs at his side, Two-Face confronts a security guard, bound and gagged on the floor. His mind twisted into a criminal's evil countenance, Two-Face turns his hideously acid-scarred face to the frightened guard. The life of the man hangs in the balance as Two-Face makes his trademark coin toss — a silver dollar, one side mint condition and perfect; the other side deeply gouged and scarred. As he tosses it high into the air, only the coin will decide the poor victim's fate. One way or the other, Two-Face has his bait to trap Batman.

"Look at this face. Look closer! Do you think there's anything we don't know about pain?" Two-Face shouts at his hostage. With a security guard as bait, only Two-Face's coin toss will decide if the man lives or dies. But Batman's entrance spoils Two-Face's plans.

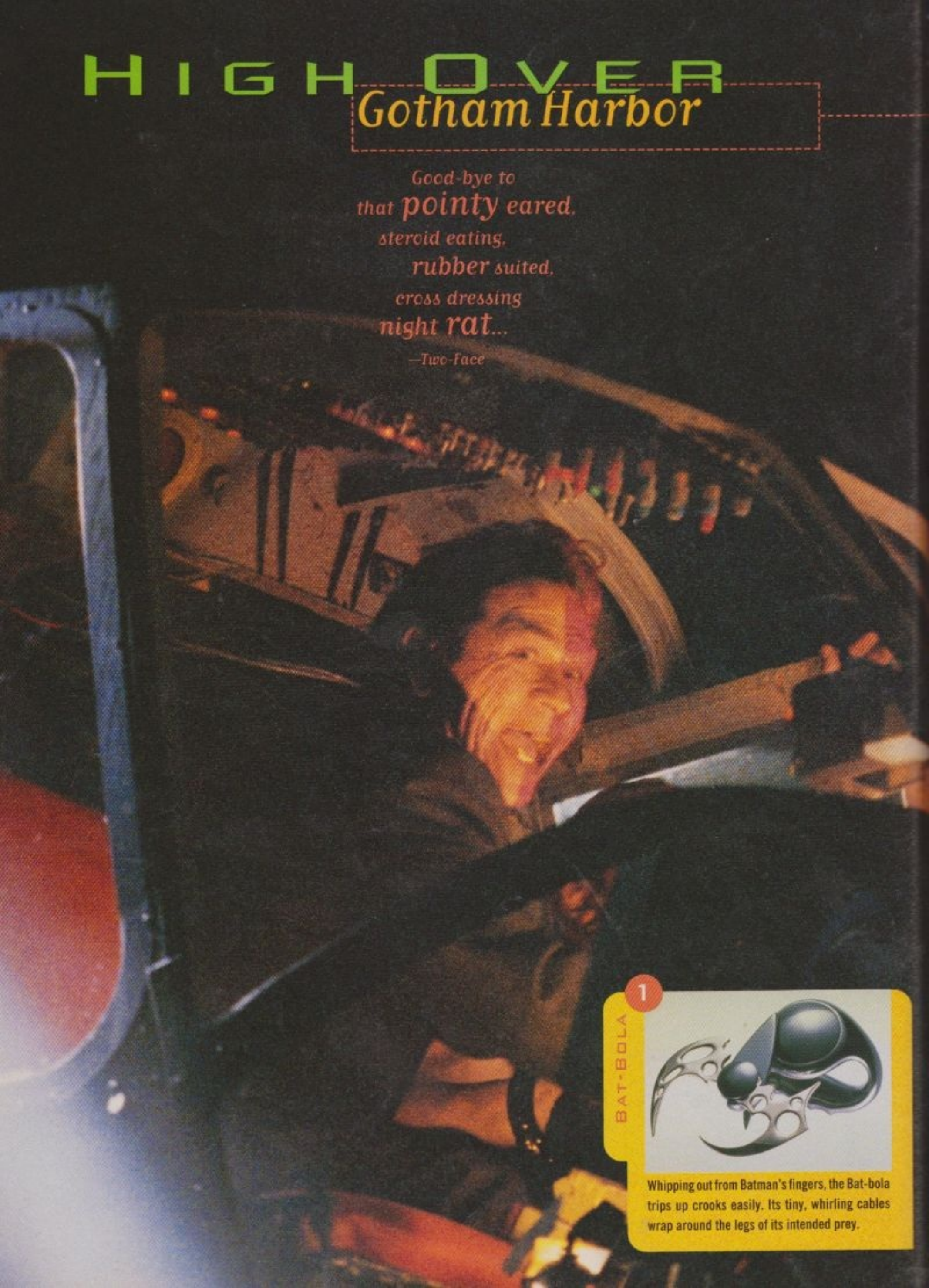
Let's just say
I could write
a hell of a paper
on a grown man
who dresses like a
flying rodent.

— Dr. Chase Meridian

HIGH OVER Gotham Harbor

Good-bye to
that **pointy** *eared,*
steroid eating,
rubber *suited,*
cross dressing
night **rat**...

—Two-Face



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BAT-BOLA

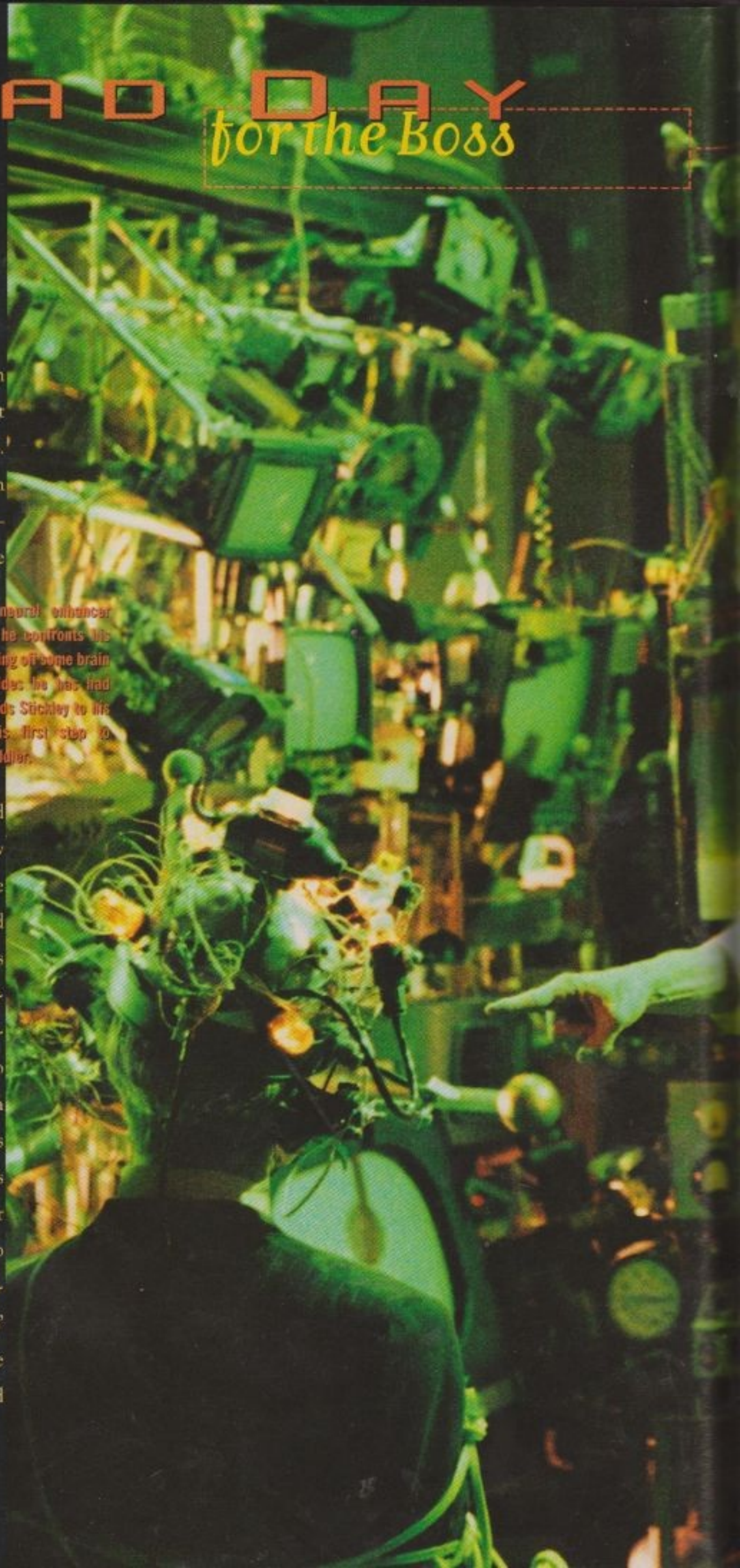
Whipping out from Batman's fingers, the Bat-bola trips up crooks easily. Its tiny, whirling cables wrap around the legs of its intended prey.

Two-Face hooks his helicopter chain to a bank vault, and rips the safe out through a wall. He flies the chopper right at Lady Gotham, a majestic statue in Gotham Harbor. Batman climbs into the machine, and fights it out with the madman. After smashing the helicopter into the statue's face, scarring it like his own, Two-Face parachutes safely from the wreck.

Two-Face attempts to escape by helicopter, still attached by a chain to the bank vault. Batman breaks free, and cuts the chain with his flare torch. He is carried over the rooftops, dangling perilously from the speeding copter. Inside with the pilot, Two-Face flips his coin, which lands on its good side. He can't shoot the Dark Knight. Furious, he wants to dump Batman into Gotham Harbor, or maybe smash him into the side of a building. But Batman outfoxes Two-Face and gets the drop on him. Two-Face fires wildly, and a mad fight ensues for control of the copter. Batman drops out of sight as Two-Face points the machine toward the rapidly approaching statue of Lady Gotham. Crashing into the side of the statue, the copter badly scars the left side of Lady Gotham, making her look like Two-Face. Her burning face lights up the night sky of Gotham Harbor as Batman plummets into the water and Two-Face parachutes to safety.

A BAD DAY *for the Boss*

Edward Nygma is working furiously on his 3-D TV invention, a device that sucks the neural energy from the brain.' Obsessed with working on his creation — and fixated on Bruce Wayne — Edward works furiously at his cubicle in Wayne Enterprises late into the night. He doesn't notice his boss, Fred Stickley, creeping up on him. Fred had terminated Edward's project earlier in the day, after Bruce had said he wasn't interested. Now Stickley wants Edward out of the building. Edward has other ideas, and uses his poor boss as a lab rat for his invention. The 3-D TV works terrifically! Edward discovers it has interesting side-effects. He can use it to feed off the viewers' I.Q. When Stickley snaps out of it, he tells Edward he's fired. But Stickley finds out that Edward is now quite power mad. He flings Stickley, strapped into a chair, across the floor and out a window. Edward has terminated his boss' life — and his own job — but he probably wasn't looking for a good reference from Stickley anyway.



Ed wears his neural enhancer invention when he confronts his boss. After draining off some brain energy, Ed decides he has had enough, and sends Stickley to his death. It is his first step to becoming the Riddler.

Fred. Babe.
you are fired.
Or should I say,
terminated!

— Edward Nygma

INSIDE BATMAN

From Concept to Building Se

Production Design Relies on Comics for Inspiration

As the one person most responsible for designing the look of BATMAN FOREVER, you can bet production designer Barbara Ling read DC Comics' seminal graphic novel THE DARK KNIGHT RETURNS not once, but many times. "The main thing was to pore through the comics before anything happened," Ling says. "That's where Batman comes from, and that's where the look should come from. The comics lay the foundation."

It's clear that Batman comics have provided a big inspiration for BATMAN FOREVER. Indeed, Lynn Varley's beautiful color washes from THE DARK KNIGHT RETURNS were no small inspiration for Ling and director Joel Schumacher's decision to make this Batman film much more color-saturated than the previous two.

FINS AND BATMOBILES

Ling had the gargantuan task of supervising the look of almost every aspect of the film and making sure it fit the director's vision. For example, in designing the new Batmobile, Ling got downright historical. "The big thing was going back to the very first Batman comics," she says. "It was only done in the first couple of issues, but the Batmobile had a single fin on top."

The issue she's referring to is BATMAN #5, which featured the first appearance of the Batmobile, published way back in 1941. "The funky single fin on top was a great image that was lost later on," Ling says. From there the vehicle took on a more organic, translucent shape, until it "ended up kind of Giger-esque," she says proudly, paying homage to the great Swiss designer of ALIEN, H.R. Giger.

Just as the Batmobile became almost a character unto itself, so too did Gotham City. Under the direction of Ling, the scope of Gotham became 100 times larger than in the previous two films. Instead of 15-20 sets, BATMAN FOREVER required more than 70.

Much of the new Gotham was created with computer-generated images (CGI). Ling says that by using CGI, "we were able to get these dynamic, unbelievable shots right out of the comic books." It's astounding how many people it takes to do the tiniest computer-generated elements. More than 50 people worked on Gotham City, some creating textures, some making sculptures, and some creating architectural elements. "Computer effects are still very embryonic, so you break new ground all the time," Ling says, "which is the really great thing about working with them."

Working on BATMAN FOREVER gave Ling the unique pleasure of traveling to New York City to shoot exterior scenes on location. Exchange Place, a side street in the Wall Street area, was selected for Batmobile location shots because of its narrowness and canyon-like qualities.

"The sculpted sets had to have what I call 'World's Fair proportions' to them," Ling explains. "New York City has a magnificent sense of scale that you could never build on a backlot. The city was great about letting us close Wall Street down," Ling recalls. "I wanted to stay there and shoot for a month, but the difficulty and cost was really prohibitive."

BIGGEST SETS EVER MADE

Ling's two favorite creations, the Batcave and the Riddler's lair, were both built in the largest enclosed space in Los Angeles: the old Spruce Goose hangar in Long Beach. Originally built to house Howard Hughes' famed 1940s airplane, the building has a 200-foot ceiling and a 600-foot circumference. The enormous space allowed the Batcave to be built full-size, so that more of it could be seen as opposed to augmenting it with matte paintings. Ling liked the Riddler's Claw Island lair because it was such a challenge to create. "I pictured him in a round world, so I made up this helium distillery," she says. "People aren't going to believe we built something of that proportion because it's so gigantic."

Batman's world has been redesigned from the ground up for BATMAN FOREVER. Each new crew of movie producers, just like each new writer and artist team on the Batman comics, brings a fresh vision to the Batman phenomenon. "If the studio chiefs were clever, every time they did this they would always keep it changing," Ling says. "That's what's kept the comics alive for so long."

—Jon Bradley Snyder

N'S WORLD

When the crew filmed in New York, it let the Batmobile cruise in the Big Apple. Below, a pre-production painting by the BATMAN FOREVER art department shows the Riddler's lair in its initial conception.

BATMAN'S TICKET

The producers of BATMAN FOREVER wanted to take the celluloid Dark Knight to a place where he had never been but that millions of people visit every year. A place just like his Gotham City. Soaring skyscrapers. Dark alleys. Colorful natives. They bought tickets for New York City. And they set up shop right outside the Topps editorial offices of this magazine!

In years of doing licensed trading cards and magazines, we had never watched a movie be shot outside the place we work. A "set visit" was needed.

Director Joel Schumacher and production designer Barbara Ling conceived a Gotham City that was a teeming island of narrow streets and massive gargoyles. So why not use the real place? With a few thousand tons of material, the crew transformed the Big Apple into the imaginary Gotham City. "We see an enormous amount of Batman's world this time, interior and exterior," Ling says. "So we went to New York."

In September 1994, the production crept quietly into the city for a series of "night shoots" in lower Manhattan, the heart of the financial district. It was lunchtime on a breezy autumn day when a buzz started on Whitehall Street. From the police barricades, trailers and activity, it was obvious that a movie crew was setting up. The old U.S. Customs House at the corner of Whitehall and Bowling Green was getting a makeover from Ling's crew, and nobody was really sure what was happening until a set decorator attached a sign to the front. It read: Ritz Gotham.

Quitting time, later that same day: Parked in front of our very own Topps offices at One Whitehall Street were Gotham City police cars, Gotham taxi cabs, and some of the nicest luxury vehicles ever loaded onto flatbed trucks. Guys with walkie-talkies were everywhere. OK, where was Batman?

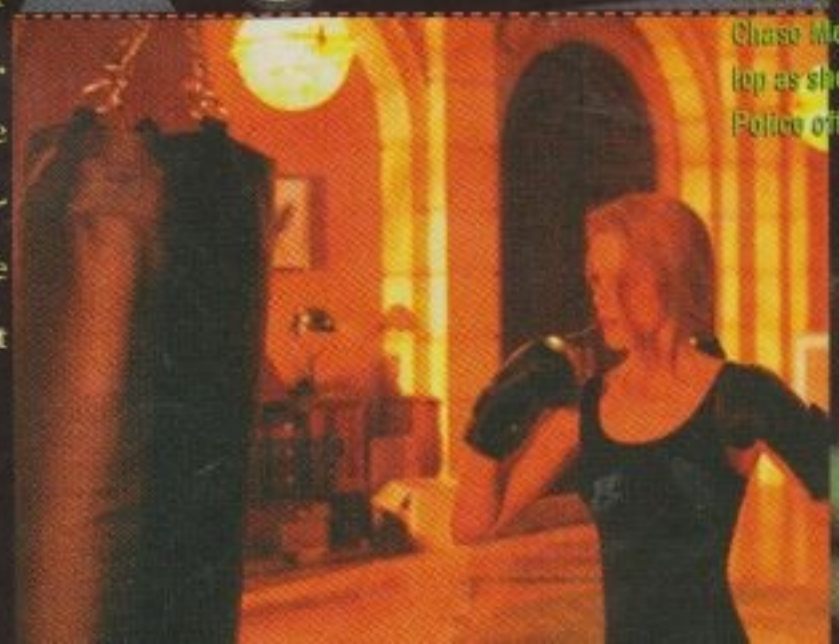
In New York, if you want information, ask a cop. One told us there was night shooting that evening, so we came back later. Much later. At 4 a.m., we were rewarded with the sight of a familiar figure, pointy ears and all, taking a 20-foot dive right off a second-floor balcony at the Customs House. Cool. So we watched him do it three more times.

Stunt drivers drove the radical new Batmobile through Exchange Place and Wall Street in the wee hours. The production kept this extremely hush-hush and the Batmobile under wraps. A special transport truck was standing by to carry the Batmobile from location to location. But the crew saved time by just driving the car over to the next scene. Amazingly, they succeeded in filming the Batmobile zooming down some of the most famous streets in America, and not a single tabloid photographer was in sight.

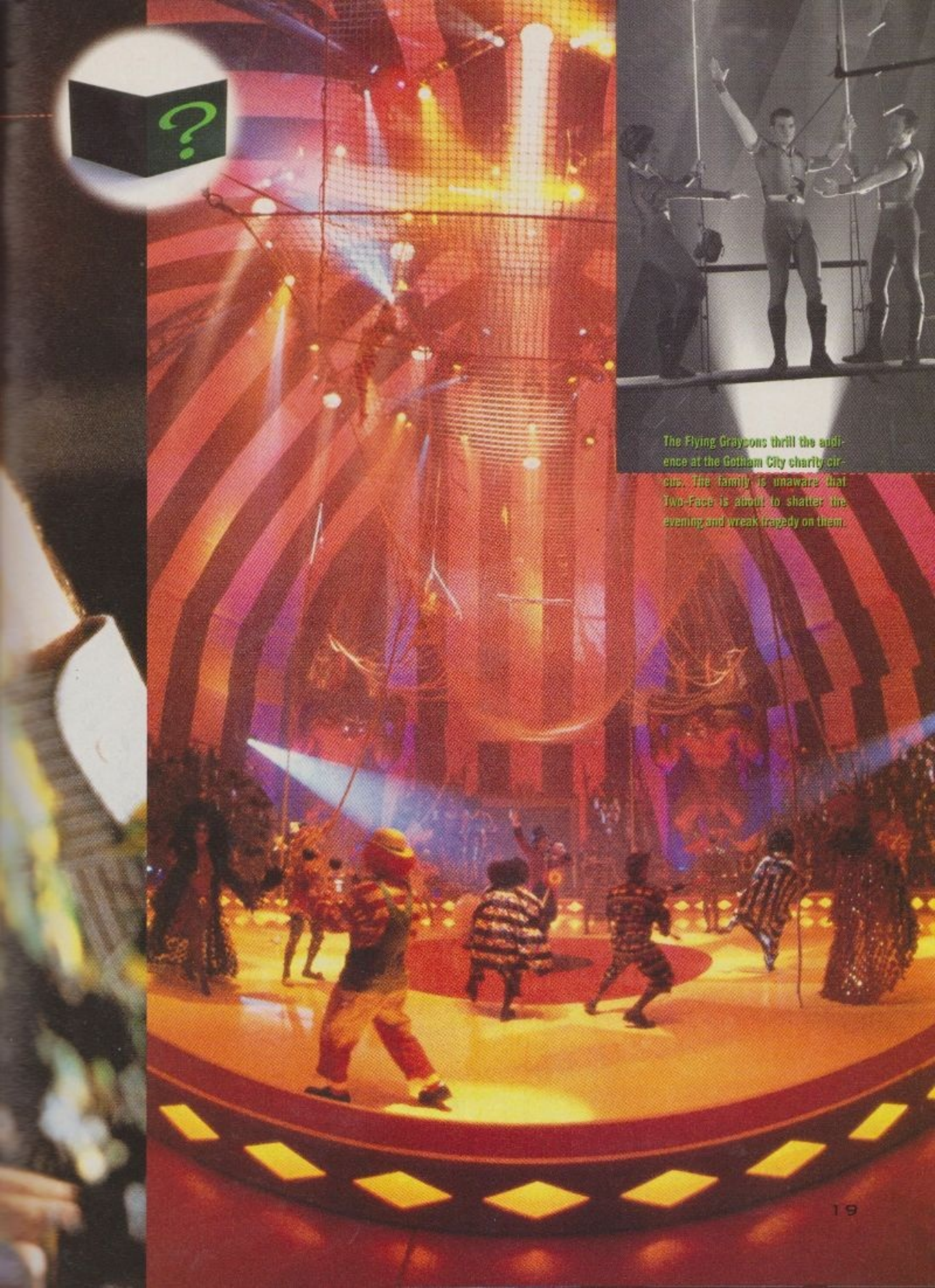
New York has a reputation for being a place where anything and everything happens. But seeing the Batmobile tear through town and the Dark Knight fly off a balcony isn't something that is mentioned in any tourist guide books. —*Kevin Fitzpatrick*

A VISIT TO *the Good Doctor*

Bruce Wayne receives two riddles from the obsessed Riddler. After a rooftop introduction to Dr. Chase Meridian while in his Batman persona, Bruce decides to pay a visit to Chase at the Gotham City Municipal Police Complex and introduce her to his other identity. He has two further goals: to get her expert opinion on who is sending him mysterious riddles and to ask her to attend the Gotham Charity Circus with him. She agrees that the person who sent Bruce the riddles is a "total wacko" — but when she slowly starts to learn a little more about Bruce, he withdraws. Before he leaves, they agree to meet again, at the circus.



Bruce Wayne pays a visit to Dr. Chase Meridian, who packs a wallop as she works out in her Gotham Police office.



The Flying Graysons thrill the audience at the Gotham City charity circus. The family is unaware that Two-Face is about to shatter the evening and wreak tragedy on them.

TWO-FACE'S T

Circus Mayhem

On the high wire, Dick Grayson watches Two-Face become a two-sided ringmaster as he and his henchmen take over the charity circus. Wheeling out a massive time bomb to the center ring, they demand Batman show himself.

At the Charity Circus, Bruce Wayne and Dr. Chase Meridian gather with the rest of Gotham's elite to watch the Flying Graysons perform amazing aerial feats 70 feet above their heads. The Grayson family, Mom, Dad, Dick, and Chris, are a perfect team. The evening erupts with mayhem when Two-Face bursts in with his henchmen and a 200-pound time bomb. As the bomb is hoisted high overhead, Two-Face demands that Batman show himself. Bruce races to stop the madman while the Graysons try to get to the bomb that is dangling in midair.

As the seconds tick off the time bomb, fearless Dick grabs the bomb and hurls it to the harbor below, where it harmlessly explodes in the water. Under the big top, the Graysons' heroics infuriate Two-Face, who produces his trademark silver dollar. Bruce cannot reach Two-Face as henchmen block his way. The fate of the Graysons is sealed when the scarred side wins the coin toss, and Two-Face coldly shoots them down. Dick swings back to the catwalk and, to his shock, sees his family lying motionless far below. Standing nearby is Bruce, his face a tragic echo of Dick's pain.

TWO-RING

Day in, day out, time passes, fate has her fancies; God stands absent, daydreaming, and the universe asks the same old question. Life.... or Death.

—Two-Face

Trying to get to Two-Face, Bruce Wayne fights a battalion of henchmen. With seconds ticking away on the time bomb, Bruce must reach the psychotic criminal.

THE FALL GUY

Smashing Sets with the

Creating Spectacular Stunts for the Dark Knight

"Batman's got to crash through the skylight, land in the fountain, do a forward flip with a half twist in the air, kick his feet out, take out two thugs, land on his feet, and do it all in a 30-pound rubber costume in one unbroken take." It sounds rough, the way BATMAN FOREVER stunt coordinator Conrad Palmisano describes it, and it is. The sequence is Batman's entrance to Edward Nygma's high society Gotham party — Batman's most difficult "sight routine," and probably one of the most exciting stunts captured on film this year. "Finding an athlete that can do that and stay on his feet is tough," he says. But if you're Conrad Palmisano, you find someone, and you get it done, because bodily mayhem is your business. It's just another day's work for Palmisano.

BATMAN FOREVER is about as packed with physically demanding stunts as movies come. Palmisano is the behind-the-scenes maestro of the stuntwork. His job goes way beyond designing the stunts and choreographing the routines. He also must recruit, hire, train, and supervise each one of the more than 150 stuntworkers on the film. He also decides how much they'll get paid for each stunt. "The more dangerous the stunt, the bigger the pay," says Palmisano. Part of his job was holding an open audition for more than 300 Hollywood stunt men. Only 40 were hired. These were the cream of the crop of Hollywood stunt men chosen because, as Palmisano puts it, "They've got to be able to work close with the actors and not punch them in the mouth."

NO ROOM FOR ERRORS

Once he selected the right personnel, Palmisano also had to make sure the sets didn't collapse around them when they made crazy leaps from ledges and chandeliers. A stunt coordinator is also responsible for working closely with the art department and the production designer to make sure the sets are sturdy enough for all the stunts that must take place. Palmisano spent many hours checking that ropes, beams, and pipes were all in the right place and made of the right material for the action that was required of them. "This movie took six months to prep for the stunts; a normal picture takes about eight weeks," Palmisano says.

Palmisano has enormous respect for his two main action heroes, Val Kilmer and Chris O'Donnell. "Val always has an extra moment to give you so that you can get your job done," Palmisano says. "Some actors just don't care." Kilmer and O'Donnell are both in excellent physical shape, and while they knew all the routines and could do all the work, stunt doubles did most of the wide angle shots simply because the actors needed to be saved for close-ups. It's not so much for their physical protection as it is to keep them ready. "Those suits are extremely dehydrating and difficult to fight in. It's like wearing a wet suit under a bunch of hot lights," Palmisano says. The rubber Batman costume caused so much perspiration that water literally poured out of the boots after they were taken off. Besides, Palmisano jokes, "Actors can't do all the work."

Is it Chris O'Donnell or a stunt double? A shot is set up in Wayne Manor. At right, Batman stunt doubles did some of the action scenes, but Val Kilmer also had to deliver a lot of the punches.

THE FOUR BATMEN

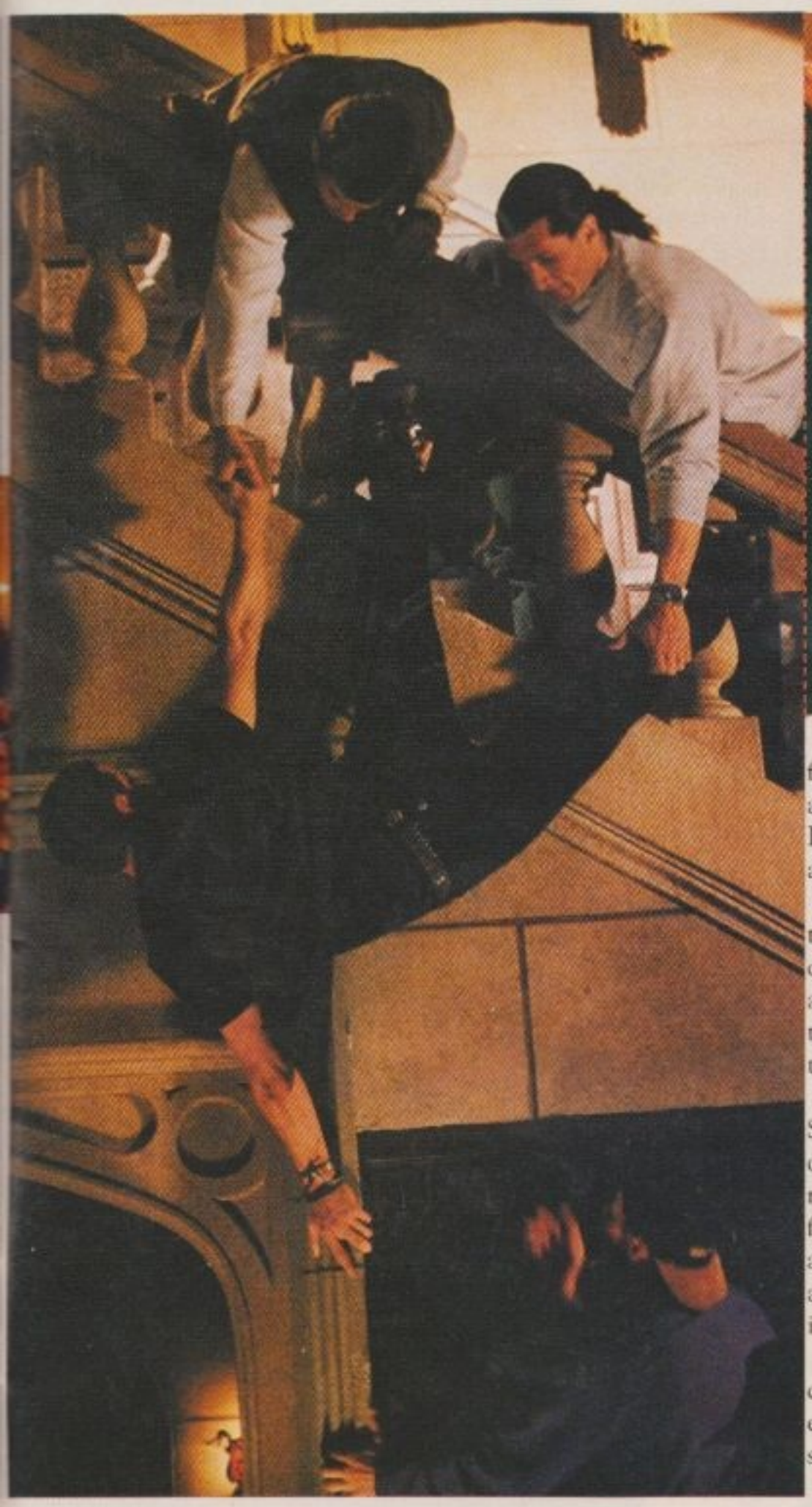
Kilmer had three different stunt doubles: Keith Campbell, an aerialist who also doubled for Robin Williams in HOOK; Alex Daniels, a circus performer for the heavy maneuvers; and Jeff Smollick, who specializes in martial arts. "Part of the reason there were three Bat doubles was so each guy could perform his specialty and then sit down and rest," Conrad Palmisano says. Tommy Lee Jones, like many established actors, has a stunt double who travels with him from film to film named Cliff Happy. Nicole Kidman was doubled by Dana Hee, 1988 Olympic gold medalist in full contact karate.

Just because they had stunt doubles didn't mean the actors were able to get off easy. For example, Palmisano arranged a rigorous physical training program for O'Donnell that included martial arts and studying trapeze with the famous Bob Yerkes of Yerkes Circus. Of his high wire time, O'Donnell says, "It was a little scary at first, because you can't believe that you are actually up there. But it wasn't bad." There came a point in shooting the circus sequence where O'Donnell couldn't actually be up there because the routines had become too complicated and dangerous. That's when they brought in his stunt double, Mitch Gaylord.

GOLD MEDALIST ON THE SET

Gaylord is the world-famous gymnast who won a gold medal, two silvers, and a bronze at the 1984 Olympics. He's starred in films like AMERICAN ANTHEM, but this was his first outing as a fulltime stunt man. Palmisano says Gaylord was brought in for a couple of sequences "where audiences will really go, 'Wow, look at that!' " In the Flying Graysons circus scene, Gaylord does an amazing

Stunt Men



flying double twist, one-handed-catch death leap. This is a whole new trick that's never been done before, and Palmisano admits it couldn't be done in real life: "We added one quick edit to complete the shot."

There are no quick edits in Gaylord's daring leap across the foyer in Wayne Manor. He does a 14-foot leap, 30 feet off the ground, into a feet-forward fly-away that goes into an upside-down back flip where he catches a rope. "It was tough for Mitch because there were all these walls where there wouldn't be any in a gymnasium," Palmisano says.

"The action on this one is more stylistic, thanks to Mr. Schumacher, and it's played for more fun," Palmisano says of this third Batman movie. Palmisano, whose credits range from FIRST BLOOD to THE NAKED GUN, was chosen for his ability to expertly coordinate comedy and serious action. It's a fine line to walk: one goofy move too many and audiences are laughing at Batman instead of cheering for him.

Palmisano says the most difficult aspect of being a stunt coordinator is coming up with moves and trying to deliver them in a way that looks seriously impressive on-screen. "It's a challenge, but one that I relish."

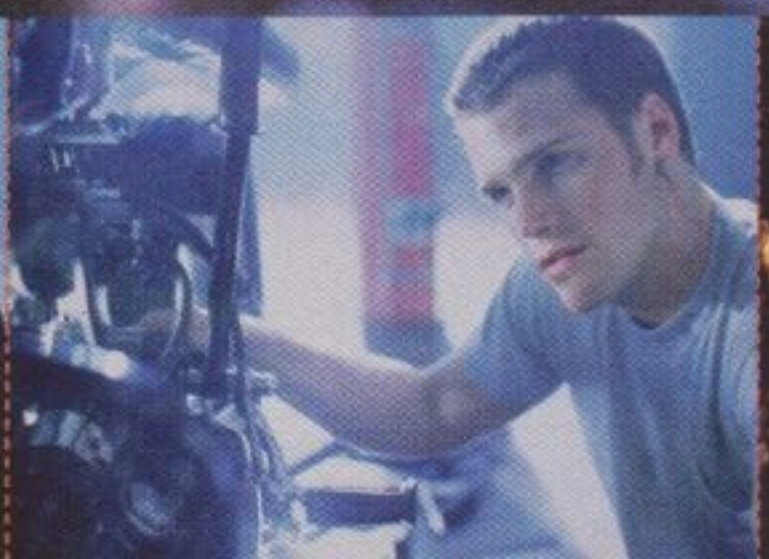
—Jon Bradley Snyder

WELCOME, MA

to Wayne Manor

Following the deaths of his mother, father, and brother, Dick Grayson is about to be shuffled through Gotham City's social services, when Bruce Wayne offers his help. Bruce and his butler, Alfred, are ready to make the young man welcome, but Dick only wants to hunt down Two-Face for killing his family. Going to Wayne Manor was just a ruse to get out on his own and start tracking the killer down. Bruce, sensing a loss that mirrors his own, tries to help Dick, who will have none of it. Dick is ready to leave when Bruce shows him the Wayne garage — and all the collectible autos and motorcycles inside. Dick's eyes gleam as he stares at the collection before him. With his passion for high-performance machinery stirred, Dick suddenly decides that sticking around for awhile may not be so bad after all.

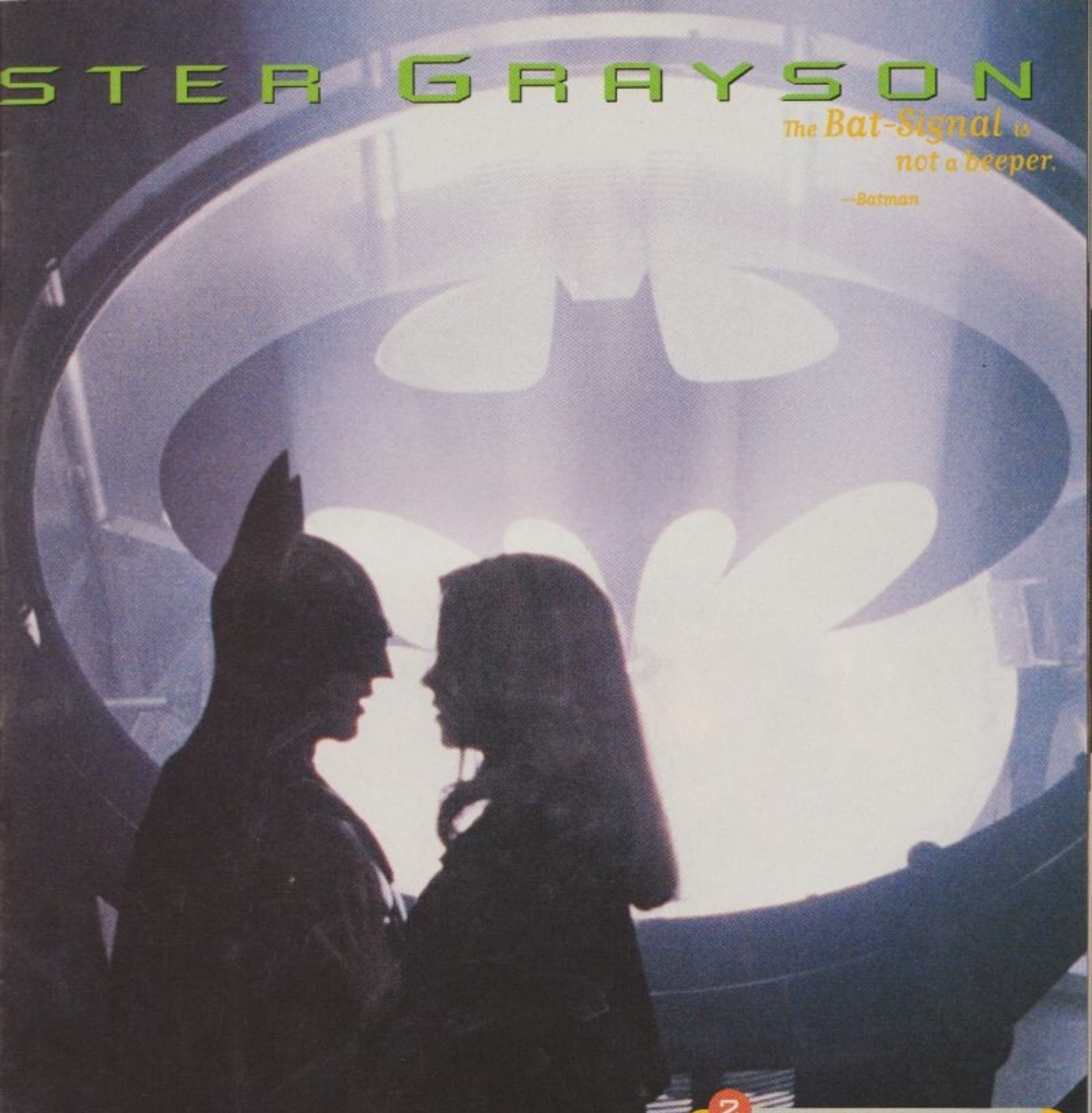
Bruce shows Dick his vintage collection of motorcycles and autos. Dick decides to stay at Wayne Manor after all.



STER GRAYSON

The Bat-Signal is not a beeper.

—Batman



When he answers the call of the Bat-Signal, a nocturnal visit with Dr. Chase Meridian is the last thing Batman expects. Slowly a bond is formed between them.

2

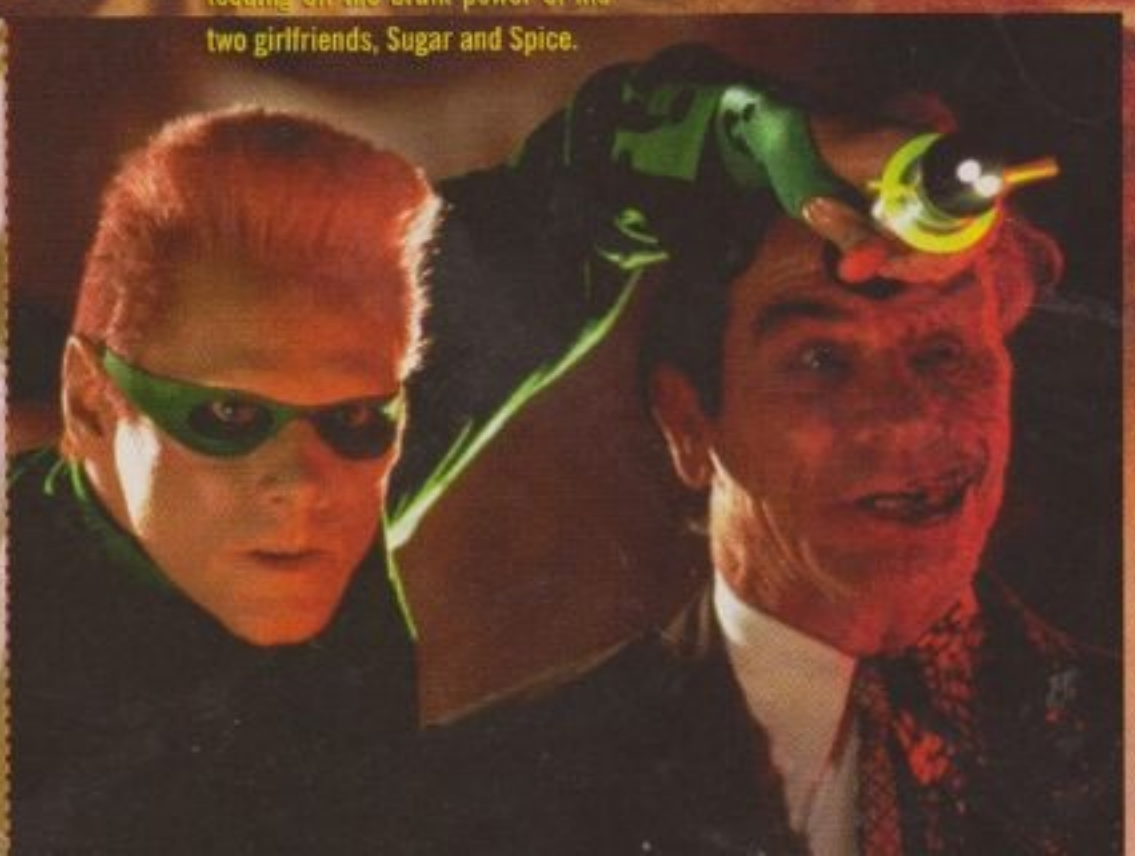
GRAPPLING HOOK

Batman carries in his Utility Belt a special launcher, shaped like a gun, that fires a grappling hook. Attached to a high-stress silken wire, it hooks to Batman's belt, allowing him to scale walls.

THE TERRIBLE

Team-Up

Two-Face has a hideout that mirrors his dual personalities. The partnership between him and the Riddler takes off after Two-Face takes a hit of the Riddler's neural enhancer, feeding off the brain power of his two girlfriends, Sugar and Spice.



Very few people are **both** *a*
summer **and** *a winter.*
But **you** *pull it off* **nicely.**

—The Riddler

Two-Face's hideout is a brilliant testimony to his deep-rooted madness. The entire place is split in two, of course. One half is light and order. The other side is darkness and chaos. On the "good" side stands Sugar, a blonde beauty, her pale skin draped in lace and satin. The "bad" side of the room is the domain of Spice, a knock-out in black leather and spiked heels. She wields a whip and cellular telephone. Sugar and Spice are entertaining Two-Face when the Riddler drops in. Two-Face wants him dead, pronto. But the Riddler talks him out of it, promising to deliver Batman to him.

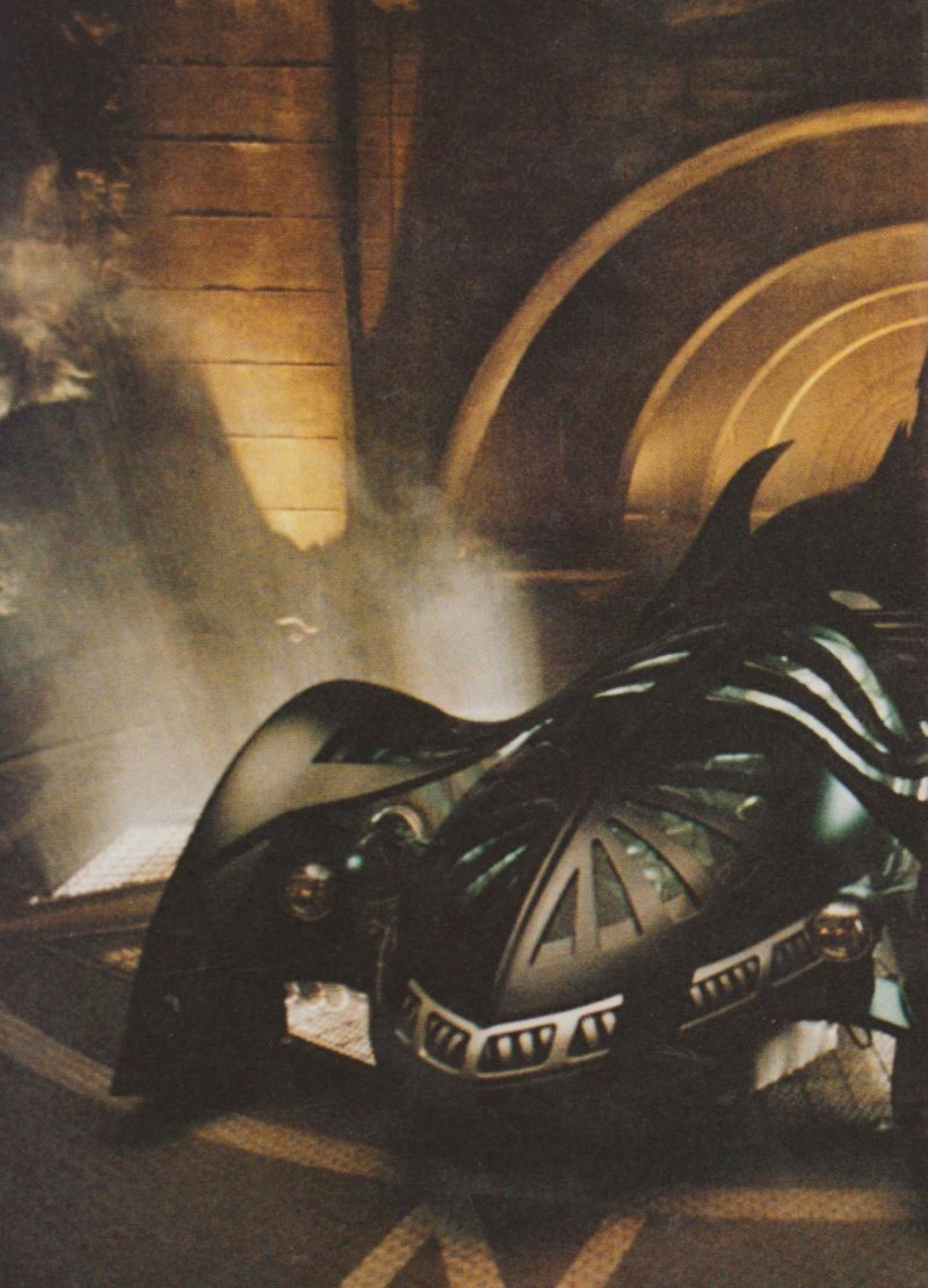
The Riddler wants to share his new partner's stolen money so that he can start mass manufacturing Boxes and take control of Gotham City. The dirty duo shake on the deal after Two-Face gets a hit of the neural energy the Riddler's invention provides. With a jewelry store robbery as their first caper, they begin their crime wave. The Riddler uses his electronics know-how to throw Batman off track. As the two arch-villains go on to rob the Gotham Casino, the city is thrown into turmoil.

Edward Nygma breaks ground on the Nygmatech headquarters on Claw Island. The Riddler and Two-Face continue on their crime spree, robbing the Gotham Jewelry Exchange.

3

NEURAL ENHANCER

Edward Nygma invents the prototype of his neural enhancer, The Box, while working for Wayne Enterprises. He perfects it as the Riddler and manufactures it at Nygmatech. The Box feeds off the brain waves of Gotham City's unsuspecting citizens and enables the Riddler to read minds.



BUILDING
the Perfect Batmobile

Car designers reveal the behind-the-scenes secrets of the legendary ultramachine

By Jon Bradley Snyder

Three different Batmobiles were built for filming. Some were completely operational for stunt drivers. One was just a shell and was blown up. And one had a fully mocked-up interior.

In addition to the principle cast members, BATMAN FOREVER has another star: the Batmobile.

Just 18 months before the film was scheduled to open, the new Batmobile was not even a flicker in someone's imagination.

The first thing BATMAN FOREVER production designer Barbara Ling did was bring in illustrator Tim Flattery, who helped design the Batboat and Batwing as well. The producer then hired Charley Zurian and Allen Pike, whose company is TFX (which stands for Transportation Effects), based in North Hollywood. TFX was chosen because its designers, technicians and craftsmen can produce advanced auto designs quickly using computer-aided software.

Zurian and Pike have more than 15 years combined experience working at the General Motors Advanced Concepts Center, one of the biggest car design centers in the world. At the center, the two men took automobiles from concept sketches to fully-functioning prototypes. Ling needed a car crew that knew the industry and could work well in a high-pressure, short-schedule, film production environment.

'ROUND THE CLOCK

With TFX she got that, and then some. The company oversaw the creation of the new Batmobile from start to finish. TFX began work on designs in February 1994. The team needed to deliver the final car on September 15 for the beginning of filming. The first three months were spent working on an acceptable design. "Typically, it takes a minimum of six months to create a prototype once you have a concept model. I've never seen it done in less," Pike says. "We had to do it in four."

Schumacher, Ling and producer Peter Macgregor-Scott had a number of design demands for the new vehicle. It had to be extremely durable, compact, and easy to do stunts with.

They also wanted non-rotating, back-lit Bat-Signals inside the wheel hubcaps that wouldn't spin when the car was moving. "They challenged us with some really crazy stuff," Pike laughs.

Three different models had to be constructed by TFX in under four months: a stunt car, a "hero" car, and an "interior buck." The first two models were completely operational driving rigs. The stunt model had a modified suspension with both front and rear brakes so it

What keeps you going during a 100-hour work week is knowing that this is a part of movie history: it's something that's going to be on film forever.

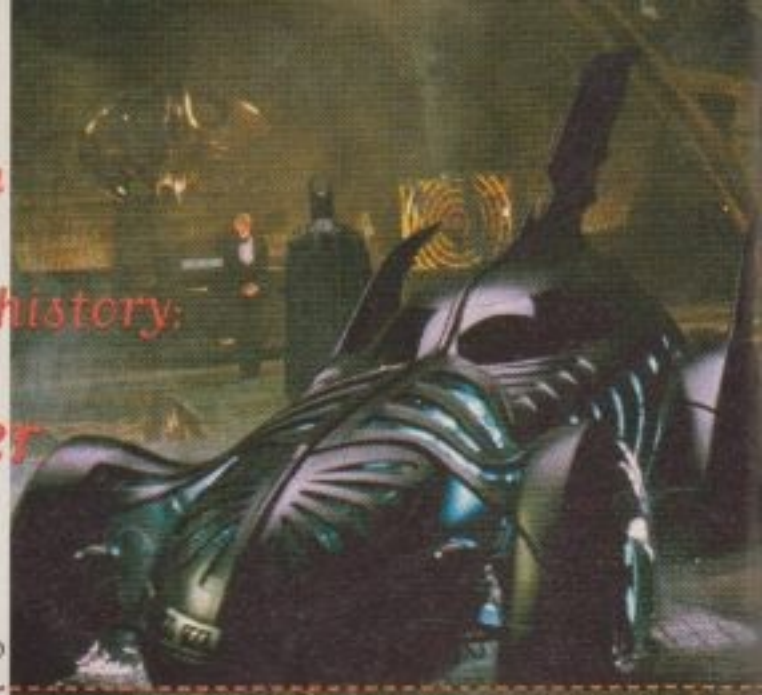
— Dave Butterfield, TFX vehicle fabricator

could spin out easily. The hero model needed a partial interior for overhead shots, and the interior buck needed to be a fully detailed mock-up for all interior shots.

Unlike some previous Batmobiles, the one in BATMAN FOREVER was not based around an existing car — it was built completely from scratch. Pike says that TFX had tried in the past to create movie vehicles by modifying existing chassis, but it simply didn't work. Once they started cutting pieces away and adding things, the whole integrity of the design was compromised and the builders ended up doing more work just to make sure the car stayed together during the rigors of shooting. "You have so much more freedom when you build from the ground up, you can create any wheel base you want, any tread you want, anything," Pike says.

The bulk of the design work was done on computers, utilizing software such as Autoshop. "The computer is right alongside of us when we're doing the clay model," Pike says. "It is tracking where everything is — making sure people can fit inside, making sure they can see outside it, and checking head clearances." There wasn't enough time to do full-scale mock-ups, so the computer tracked any changes on scale clay models to verify the car's functionality. At one point, the computer was used to increase the canopy design two inches to make room for Batman's long ears. SFX supervisor Tommy Fisher's physical effects department was given dimensions straight from the computer, and they fabricated the cars piece by piece to TFX's specifications. The crew didn't get to see the whole car until it was all put together. "That's normally not how it's done," Pike says. "This was definitely the biggest, most complicated project we've ever worked on."

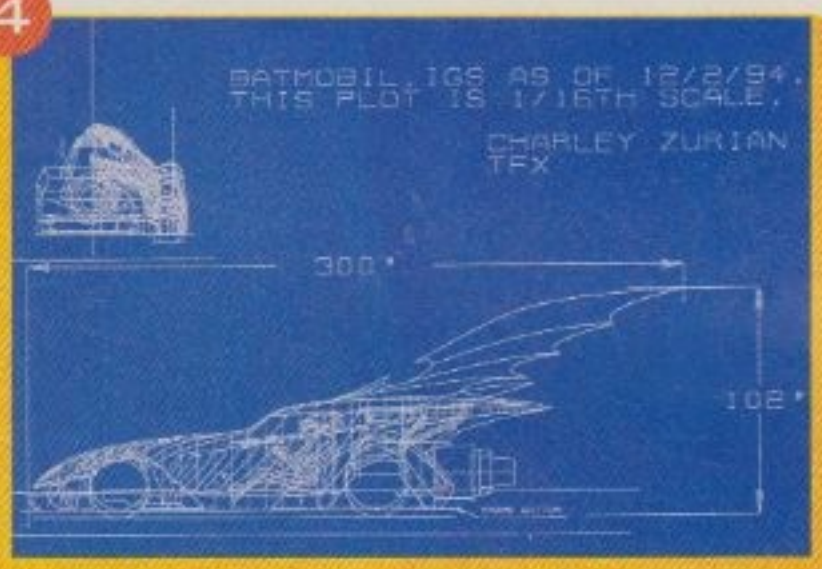
By the end of the summer of 1994 it was crunch time. The TFX crew had been working 20-hour days, from 6:00 a.m. to 2:00 a.m., with up to 40 workers at a time on the



The Batmobile was redesigned from the ground up by a North Hollywood car company. The fin on the back was inspired by the 1940s Batman comics. Those Bat-Signal hubcaps don't rotate when the car is moving.

4

BATMOBILE



Batmobile Vehicle Specs and Secrets

What is under the hood of the Batmobiles used in BATMAN FOREVER? According to TFX, the company that built the Batmobiles, this is one car you won't see parked in any neighborhood outside of Gotham City. Here is what the designers used to power and build the legendary car of the Dark Knight.

The Batmobile engine is a Chevy 350 ZZ3 high-performance motor. It has high compression, 345 horsepower, aluminum heads, angled plugs, and good valve grind. It is not a street legal motor. The body is made from a high-temperature epoxy fiberglass laminate. The body parts have gone through a vacuum bag process similar to that used in creating aerospace parts. This process creates a 70 percent glass to 30 percent resin ratio, which makes for an extremely tough body.

The Batmobile wheel base is 118 inches, much larger than the average car wheel base, which measures around 80.

And what about the Batmobile wheels? The static Bat-Signals in the hubcaps were achieved by TFX with a series of counter-rotating gears that transfer into a stationary point, through the backing plate, to the other side of the car. It was not a digital effect.

—JBS

project. With the deadline just weeks away, TFX saw how much was still unfinished and switched to 24-hour days. "You'd just go home, shower, and go back to work," says Paul Day, one of the main vehicle fabricators. It was at this point that the car acquired its nickname, Wife, "because we were married to it all summer," quips Dave Butterfield, another main vehicle fabricator.

THE BIG DEBUT

When the big day came to show the completed Batmobile to the production heads, TFX was "literally putting on the final details as they pushed it on the truck," says Pike. And the results? According to Pike, Schumacher, Ling, and Macgregor-Scott "were awed by it. They had never seen the Batmobile all put together either."

TFX briefly "road tested" an unfinished, unpainted version of the car in August, at the Mojave Airport, miles away from prying eyes. When the completed Batmobiles were taken in October to New York City for a late-night shoot in downtown Manhattan, it was done under a steel curtain of secrecy. The team didn't spend much time on location because there was concern that unauthorized photographers might get an advance shot of the Batmobile, but amazingly, no one did.

The carmakers boast that the Batmobile handled well on the BATMAN FOREVER sets, especially considering it's such a large machine. "It handles OK for a heavy car," says Day, "but you've got to remember, you've got 13 feet hanging out behind you."

CINEMA HISTORY

When the TFX crew talks about the Batmobile you can clearly see the pride on their faces. They worked awfully hard on the BATMAN FOREVER vehicles and are extremely pleased with the results. All are Batman fans and knew this was their chance to build the world-famous Batmobile.

"What keeps you going during a 100-hour work week is knowing that this is a part of movie history; it's something that's going to be on film forever," Butterfield says. "Seeing the movie trailer for the first time sent chills down our spines. That's what we'd been waiting for," Day says. Pike agrees: "The most satisfying part is seeing some little kid look at it for the first time and watching his eyes light up. That's what makes it all worthwhile."

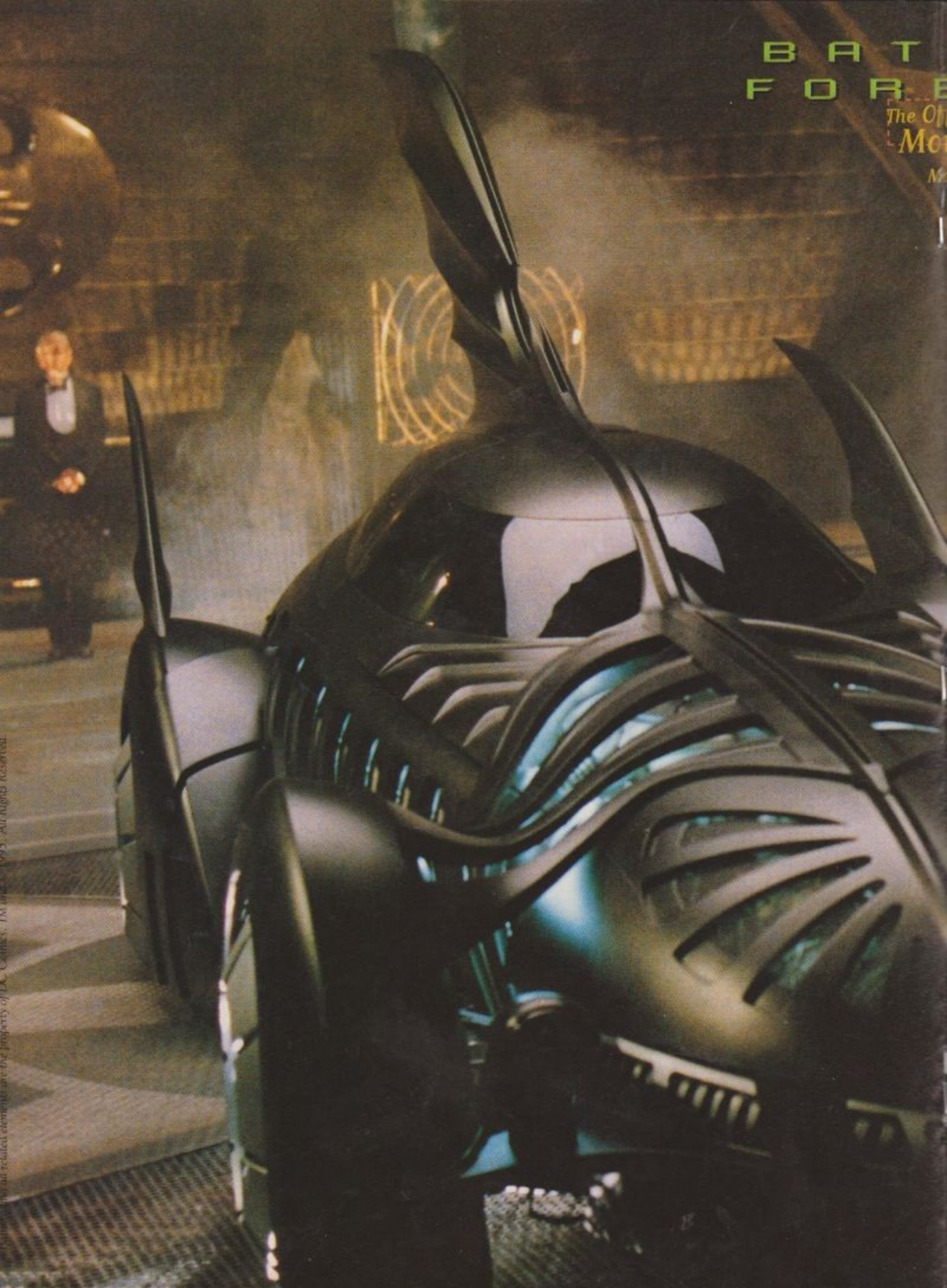
JON BRADLEY SNYDER is a freelance writer based in San Francisco. He is a contributing editor for SCI-FI UNIVERSE, and the senior editor of the STAR WARS INSIDER. He has also written for AXCES and FILM THREAT. In 1992, he was on the crew for BENNY AND JOON, which he says seems like a teeny, tiny production compared to BATMAN FOREVER.

Batmobiles you didn't see

Originally four designs were developed for the BATMAN FOREVER Batmobile:

- A half locomotive, half Cadillac-esque design
- A "Buck Rogers" outerspace Batmobile
- A '32 Ford variation with big puffy fenders and a stretch body (pictured above)
- A long, flat, single-fin, stealth model

It was this last design that Joel Schumacher and Barbara Ling had TFX initially develop. Over the course of design, it was changed radically and the final version hardly resembles the initial model.



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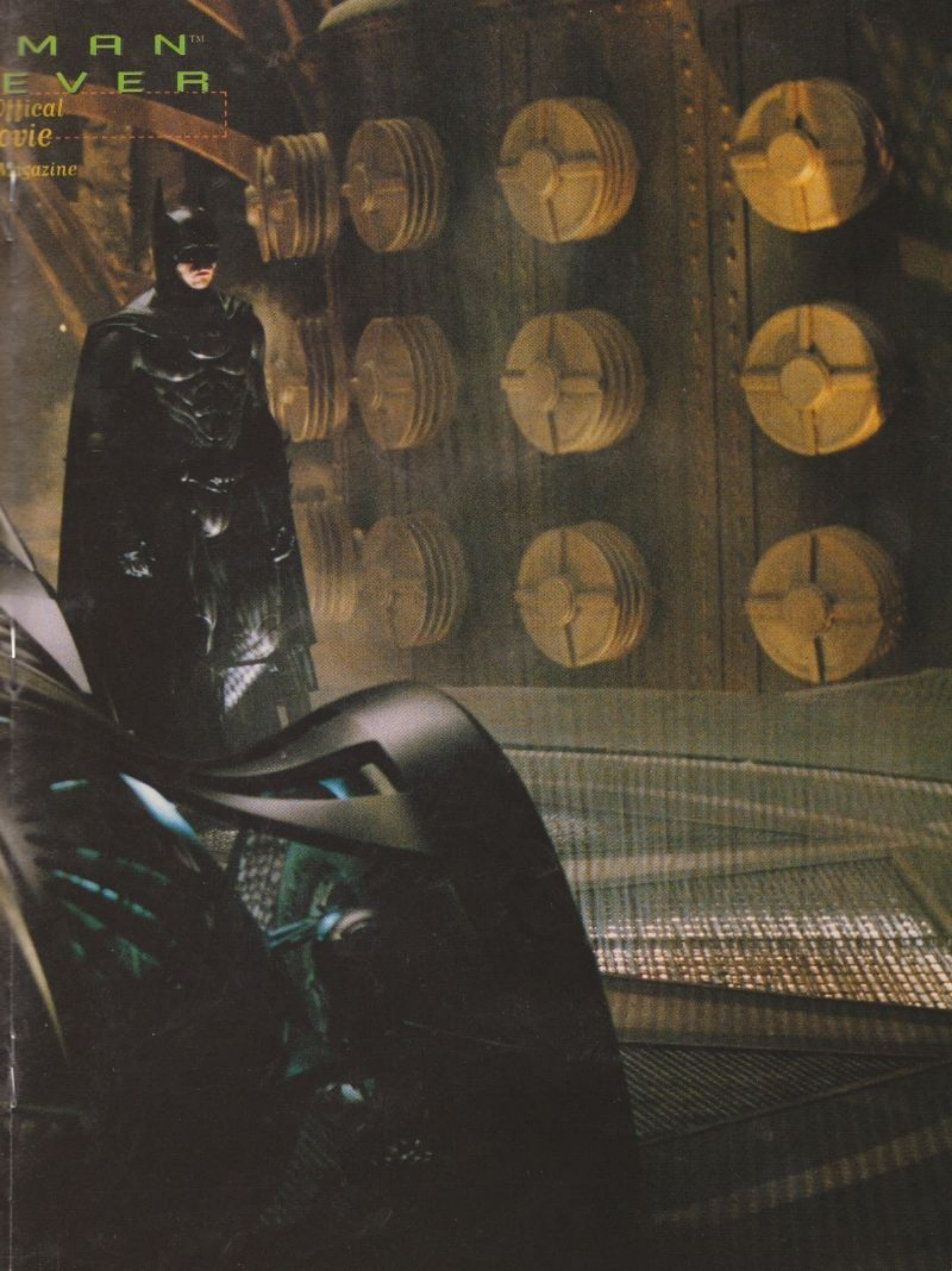
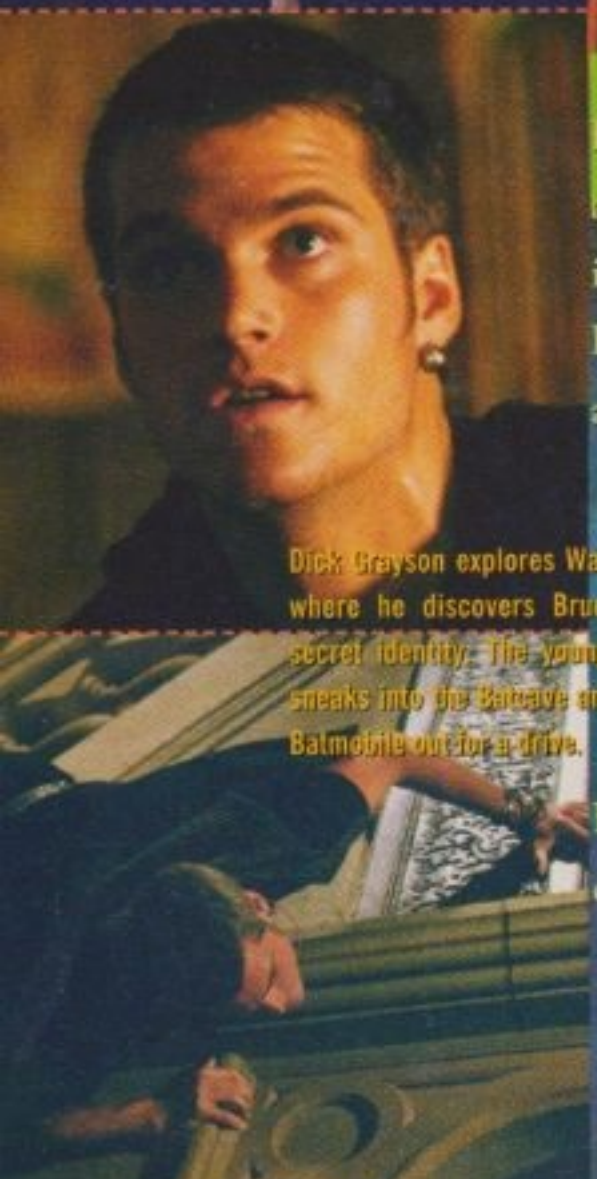


MASTER GRAY



Dick Grayson explores Wayne Manor, where he discovers Bruce Wayne's secret identity. The young daredevil sneaks into the Batcave and takes the Batmobile out for a drive.

Bruce Wayne is chatting with Dr. Chase Meridian when he receives a distressing call from his butler, Alfred, on his watch radio. He informs Bruce that their young house guest has borrowed the car. But it isn't the Jaguar or Bentley. Dick Grayson found the Batmobile and is now cruising the streets of Gotham City at high speed.

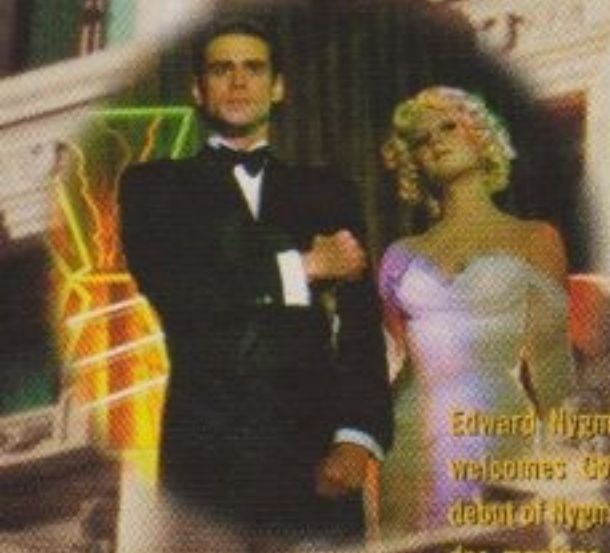
Dick takes the car through Arkham Square, one of the worst parts of the city. The Batmobile stands out in the seamy streets, and Gothamites stare as it rolls past. Dick watches the citizens pass by his darkened Batmobile windows. A gang chases a girl into a dark alley, and the Batmobile follows. Dick is about to embark on a new career, one that will leave his circus performer days behind him. He is about to become a hero.

SON
Borrows the Car

Dick Grayson gives new meaning to the phrase "borrowing the car." He takes the Batmobile out for a joyride and right into a confrontation with a Gotham City street gang. After saving a young woman from the toughs, he is overwhelmed by their sheer numbers. Luckily, the Dark Knight is looking out for him.

GOTHAM GLITT

for High Society



Edward Nygma, escorting Sugar, welcomes Gotham's elite to the debut of Nygmatech's newest wonder machine. Edward tosses the shindig at the Ritz Gotham, where he hopes to outshine his rival, Bruce Wayne.

ERS

Edward, if YOU can introduce images into the mind, what keeps you from drawing images OUT of the mind?

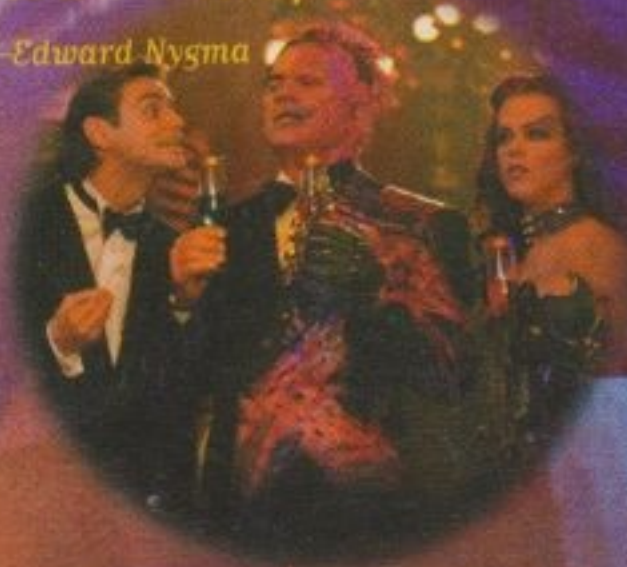
– Bruce Wayne

Nighttime in Gotham City. The wealthiest citizens and trendiest party hoppers are at The Ritz Gotham for the debut of Edward Nygma's newest technological marvel. He is unveiling the latest Nygmatech version of The Box. His device is already in the homes of almost everyone in Gotham City — sucking neural energy out of their skulls. Bruce Wayne, Dick Grayson, and Dr. Chase Meridian arrive in the Bentley. Edward is in command of the party and the media is all over the new millionaire. As guests look in wonder at Nygmatech stations around the room, others step behind curtains to explore the newest generation of The Box. Smiling showgirls usher in the unsuspecting guests, who quickly and surreptitiously have their brains scanned. Sugar, on Edward's arm, spots Bruce and offers him a demonstration. Bruce reluctantly steps into a booth to explore. Sugar quickly slams the power on, and The Box plumbs his mind, revealing Bruce's deepest secrets to the computer scan.

Gunfire erupts as Two-Face, Spice, and their henchmen make their entrance. Two-Face's old-fashioned robbery spoils the plans Edward had for his major debut in Gotham high society. Two-Face could care less: He wants to draw Batman out and finish him off. Bruce quickly departs out a back entrance. Moments later, Batman crashes through a skylight, quickly dispatching the thugs, while Two-Face takes the opportunity to escape. Meanwhile, Dick watches and slips out.

Harv, babe, I gotta be honest. Your entrance was good. His was better. What's the difference? Showmanship!

—Edward Nygma



Batman dives into the Ritz Gotham party to foil Two-Face's robbery. The henchmen are no match for the Dark Knight's fighting skills.

Batman chases Two-Face out of the party at the Ritz-Gotham and straight into a trap. Diving into a manhole, Batman lands inside an abandoned subway station. Two-Face awaits with a rocket launcher, which he fires at Batman. But the Dark Knight's cape protects him from injury. Two-Face brings the station down with his fury, burying Batman in a crush of rubble and debris. Batman sinks underneath, until a gloved hand reaches down and pulls him to safety. Two-Face escapes as Dick saves Batman. A powerful crimefighting team is about to be born!

6

BATCUFFS

These were specially designed by Batman using the most advanced alloys. After subduing a criminal, Batman snaps on these handcuffs and leaves the crook to wait for the police.

Batman, buried in the collapsed subway tunnel, is pulled out by Dick Grayson, wearing his circus costume. A team is forged.

This Sand Isn't On Any Beach

When the subway collapses around Batman, that's not real sand you're seeing. According to Thomas L. Fisher, special effects supervisor, it's a special effects sand substitute called "vermiculite." At one time, vermiculite was used as insulation in hot-water heaters. It is many times lighter than real sand: A 40-foot long trailer truck of the stuff hauled in for the scenes weighed only 4,000 pounds. Fisher, Oscar-nominated for his work on TRUE LIES, had huge tanks built to dispense the sand after Two-Face collapses the subway ceiling.

COSTUME DES

going three-for-three

Why did they need more than 130 Batman suits?

Costume designer Bob Ringwood has been working on the Batman costume for more than eight years and through three movies. Every time, he's tried to make it better. "On the other movies, it had a mechanical look with hard edges and sort of an automotive feel to it," Ringwood says . "In BATMAN FOREVER, we've gone for a more sensual look— the whole thing is more animal, like a black panther."

That's a panther made of foam rubber. "It's the same sort of foam used in prosthetic makeup; we just made it a bit stronger," Ringwood says. A body cast is taken of the actor, and the form of the costume is sculpted on top of that. From the sculpt, a mold is made and injected with foam. The foam is then baked. The trick is getting foam rubber strong enough.

Every costume designer has his own formula — call it a trade secret — for getting the foam rubber the exact consistency needed. After three Batman films, and countless other high-tech costume productions, Ringwood is a veritable Foam Master. "The foams for prosthetic makeup are very weak," he says. "They tear easily, but are much stronger. We've spent years developing them."

RACKS OF BATSUITS

Ringwood, who was nominated for an Oscar for EMPIRE OF THE SUN and also created costumes for EXCALIBUR, DUNE, and THE SHADOW, says that when it comes right down to it, the new Batsuit is more craftsmanship than high technology. "In the end, however well you make it technically, if the sculpt isn't beautiful, it doesn't matter," Ringwood believes. The designer had a team of 25 craftspeople working more than six months to make sure the BATMAN FOREVER Batman costumes are as beautiful as possible. Of the two different versions of the costume, regular and sonar, there are 30-40 of each one. In all, more than 130 Batman costumes were made for the production.

Because of the number of stunt doubles and because of the beating the costumes take on the set, there always had to be a fresh costume ready to go at a moment's notice. Day Murch, the Batman costume wrangler, has worked with Ringwood on all three movies. His sole responsibility was to deal with the Batsuits on the sets, maintaining and repairing them to make sure they stayed perfect for the cameras.

Of course, no matter how much better they make the Batsuit, there are still some things you can't do with it. Ringwood and his crew worked closely with Val Kilmer to heighten the functionality of the suit. "Val came in and tried on the suit and told us what he thought," Ringwood says. "We hollowed out the neck and made it with softer rubber to give him more movement." The BATMAN FOREVER costume still weighs in at about 30 pounds. Ringwood designed it so that it could be taken on and off in less than ten minutes. "All the zippers are disguised under bits of muscle," he says.

CREATING ROBIN'S OUTFIT

Whereas creating the new Batman costume was just a matter of updating an already good design, Robin's outfit had to be built fresh. The basic idea was borrowed from the Batman comics. Robin has a sort of green elf costume, which makes sense because his alter-ego, Dick Grayson, was in a high-wire circus act. "The high-tech Robin outfit was my favorite thing to work on," Ringwood says. "We had to interpret that elf costume into something sleek and sexy that will hopefully get

GNERS

used in the next film." In a sense, they had to make the young man grow up with the costume. "I call it the Porsche version of Robin," he remarks.

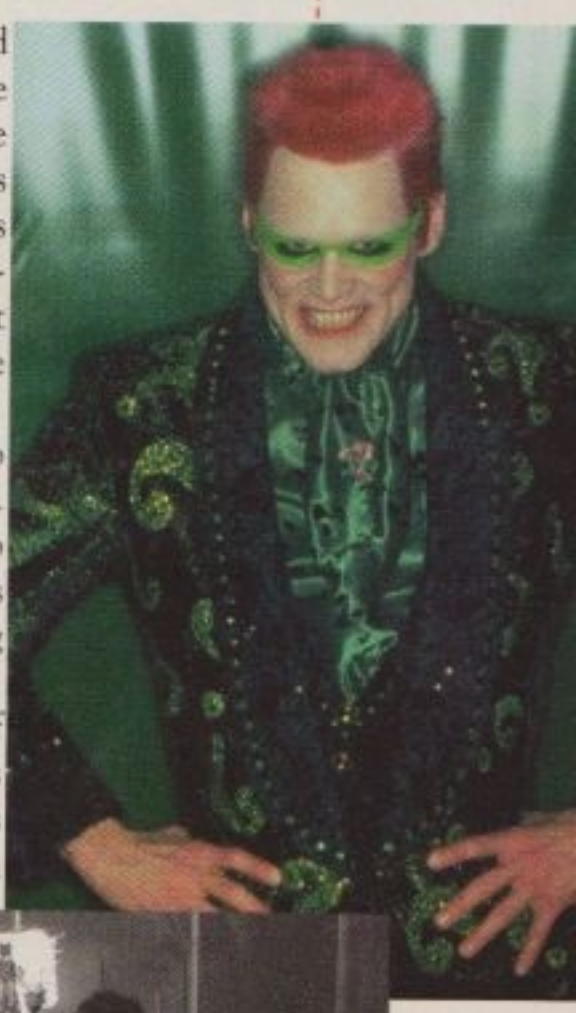
ACTOR INPUT WELCOME

The villains in BATMAN FOREVER also had many unique costume design demands. Ringwood actually incorporated Jim Carrey's suggestions into the creation of the many outfits for the Riddler. "He came up with ideas, really mad things he'd like us to try," Ringwood says of Carrey.

One of the more stunning pieces was a Las Vegas-style coat of lights, produced with the help of a company called L.A. Marquee, that specializes in lighting effects for clothes. There are nearly 2,500 individual lights on the jacket, all remote controlled by computer. They can be dimmed or sped up. It's like wearing a coat of Christmas tree lights. Because the bulbs are LED, they are very lightweight, and the whole jacket doesn't weigh much more than a regular blazer.

"Jim is such a delight to work with," Ringwood laughs. "He's so crazy and came up with such wonderful ideas that you just want to go along with him."

The many versions of Tommy Lee Jones' Two-Face's two-tone suits were no less fantastic. When creating a costume, Ringwood always keeps in mind who'll be wearing it. "Tommy Lee is a pretty tough, powerful actor," Ringwood says. "We could go a long way with him because we knew he could carry it off."



Costume experts worked long hours on the many Gotham City inhabitants. Above, a cast is made of the Batman costume.

EXPERIENCE COUNTS

Ringwood usually shares the costume work on a movie with another designer because the high-tech work is so time-consuming. On BATMAN FOREVER, Ingrid Ferrin was responsible for producing all the extras' outfits and other costumes.

Ringwood says his crew was brought back to do the Batman costumes for the third film because they had the experience. "The Batman costume is something that can so easily go wrong," Ringwood states. Creating a super hero costume in which an actor can still move around in is no small feat. It was also a matter of economics. "If another team started, they would make the same mistakes we made in the first two movies," Ringwood says.

—Jon Bradley Snyder

CAPE-ABILITIES

7

Step-by-step with the cape makers

It's much easier for a comics artist to draw the dynamics of Batman's trademark cape than it is to recreate it for the movies. "When Joel Schumacher and I first sat down with the comics we said, 'How do we get that great look of the cape?'," says production designer Barbara Ling. "It's almost impossible to have Batman jump off a roof and have his cape open at the last moment in real life."

They ended up finding more than one solution to this problem. For especially difficult scenes, such as Batman's 600-foot free-fall, the cape was animated on a computer by Pacific Digital Images, the same company that created the cool digital luge run from Wayne Enterprises to the Batcave. The cape also was computer generated onto a stunt double in a scene where Batman jumps out of the Bat-Signal to meet Commissioner Gordon. In other scenes, the cape was a product of Bob Ringwood's costume magic.

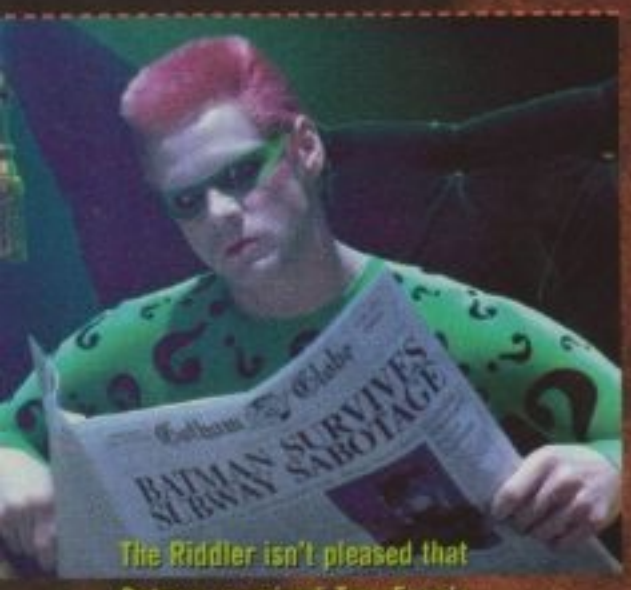
Ringwood and his crew worked overtime on the live-action cape. What they did was so good that Schumacher was able to use a lot less digital cape special effects than he had originally expected. This saved money, since digital effects are so expensive and time-consuming.

"Basically the cape isn't sewn together," Ringwood reveals. "It's made in an enormous mold, in segments, like cheese pieces." Several pieces of fabric are set into wet rubber, baked, and then peeled off. "It's just like making a big pancake," he says. The separate pieces of fabric are what give the cape its drape, movement, and texture, and it's the rubber that holds it all together. "We laid different fabrics into the mold, from heavy wools to light silks, depending on what was needed for shooting," Ringwood says. A two-person "cape crew" worked on all the fabric effects.

—JBS

WAYNE MANOR

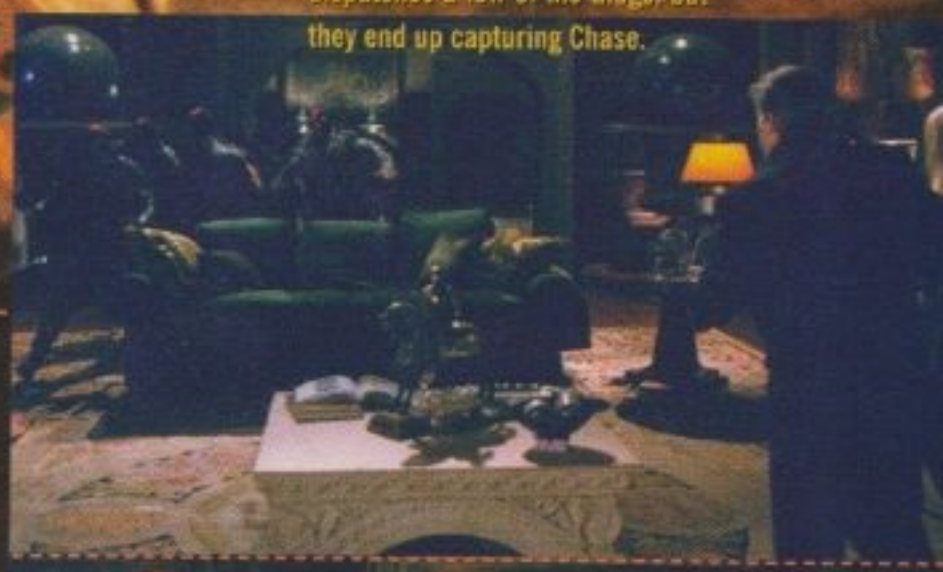
Surprise Attack



The Riddler isn't pleased that Batman survived Two-Face's attack. After learning Bruce Wayne's secret identity, the pair scheme to break into Wayne Manor.

Bruce, my boy, you sure know how to throw a party!

Bruce has decided that being Batman has become too complicated. He asks Chase to his home to explain the situation to the brilliant psychiatrist. They are deeply attracted to each other, and she has forsaken her infatuation with Batman for him. Chase helps Bruce explain what his parents' deaths mean to him. As he reveals the events of the fateful day, Chase reaches out to him, trying to coax his secrets out. Just then, a doorbell interrupts them. It's Two-Face and the Riddler! They sweep into the room with their thugs. The manor is trashed as the henchmen tear after Bruce and Chase. Bruce fights brilliantly, taking out one thug after another. Two-Face, flipping his coin over and over, is frustrated when it keeps landing on the good side. Bruce and Chase flee up a giant staircase. Chase tosses a few henchmen down the stairs, but is overcome and captured. Bruce jumps to save her but a shot rings out. Two-Face's coin has finally landed scarred side up, and the madman has taken a shot at Bruce. Wounded, Bruce goes down, and Chase is taken away by the henchmen.



Bruce and Chase are startled by the entrance of Two-Face's henchmen into Wayne Manor. Bruce dispatches a few of the thugs, but they end up capturing Chase.

BOMBS AWAY

Batcave

After using his cane to electronically locate the secret door in Wayne Manor, the Riddler breaks into the Batcave. He is in heaven as he looks around. There before him he finds the costume vault, the crime lab, the computers, and the trophies. He takes out his specially designed flying Riddler Bombs and winds them up. They fly around, blowing up the Batcave bit by bit. Flames lick the subterranean walls. A final bomb lifts off and settles in the cockpit of the Batmobile. The Batcave is destroyed.

Exacting his revenge against Bruce Wayne, the Riddler takes delight in blowing up the Batcave. His Riddler bombs fly though the air, destroying the Batmobile (far right).

Tell the
fat lady
she's on in five.

—The Riddler

INSIDE THE FX

Bag of tricks

Days of Dazzling Computer Work and Old-Style Models

"The only limitation is your imagination." That was John Dykstra's motto when creating the special effects for BATMAN FOREVER. It's also a phrase that other SFX artists have been repeating with more and more confidence over the last few years as digital technology has taken hold of the movie industry.

Special effects technology is moving at an incredible pace, yet even in this post-JURASSIC PARK era, not everything has gone "digital." Far from it. One of Dykstra's biggest responsibilities as the visual effects supervisor on BATMAN FOREVER was deciding which technology was right for which shot.

"Everybody wants to use state-of-the-art technology for everything, but sometimes it's just as good to go with the old tried-and-true methods," says Jo Ann Knox, BATMAN FOREVER'S digital effects production supervisor. "Each technology, old or new, has its trade-offs," says miniature photography supervisor Eric Durst. Effects teams have more methods at their disposal than ever before. The real trick is coming up with the right combination of techniques that produces the best results, yet keeps the effects budget from shooting into the stratosphere.

HOW THEY DO IT

The anatomy of a BATMAN FOREVER special effects shot is a complex layering of visual camera work. For example, when Batman is dragged on a chain behind Two-Face's helicopter, there are several different elements that create the shot. First, the Batman stunt double's movements are recorded in a motion capture computer. From his recorded movements, a completely computer-generated Batman is created. "He jumps off buildings and does some pretty fantastic stunts that could never be done in real life — unless you wanted to die doing them," Durst says. Batman is then added to footage of Gotham City, which is a combination of miniatures and computer-sculpted buildings. The buildings are placed on top of a plate showing clouds in the sky. Finally, a four-foot long helicopter model was photographed by a computer-controlled camera to simulate flight. Computer-generated spinning rotor blades were placed on top of the helicopter to complete the shot.

WORK MUST BE SEAMLESS

Each separate element is filmed and scanned digitally into a computer at 2,000-lines-per-inch resolution — about ten times more detailed than a television screen. "At first it was composited at television resolution so we could see very quickly what all the elements looked like together," Durst says. It's important for Dykstra, as the effects supervisor, to see the shot at this stage. "They'll do a version of it, and John will give his input and make some changes," Knox says. Lighting from all the different elements had to conform seamlessly so that it looked as if all the separate elements occurred simultaneously.

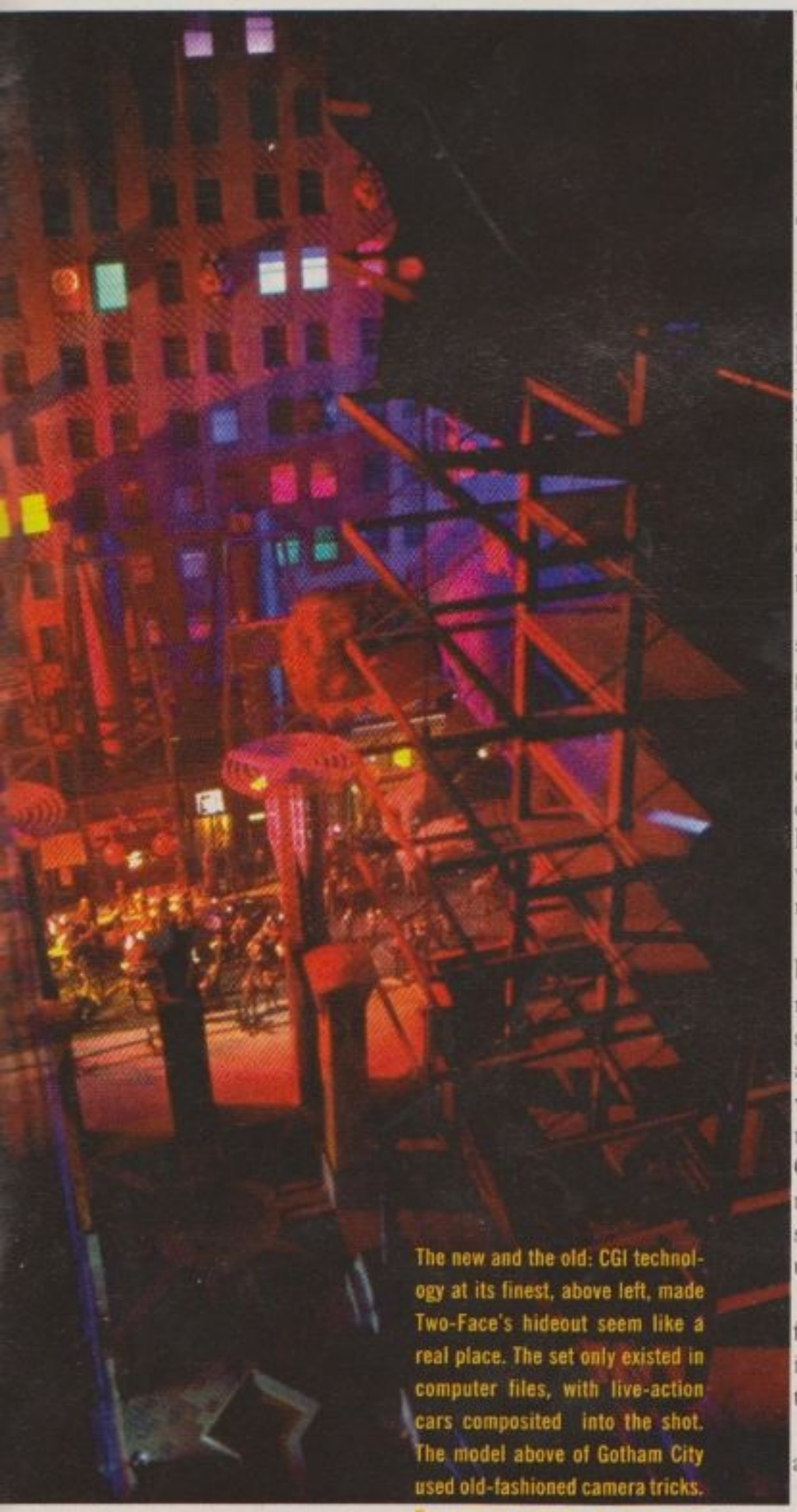
"Before digital technology, it used to be if you had a little hair or a scratch in the frame, you would have to do it all over again," Durst says. Not these days. Now color correction can be done in the computer and any imperfections in the film can be weeded out without reshooting. "A lot of compositing is balancing things, like the foreground and the background," Durst explains. Once the balance is struck, the sequence is output in high resolution onto a single piece of film that will be edited into the movie. If everything works right, a few months later audiences around the world will go "Wow," and not even notice the compositing.

CALLING MODEL MAKERS

While the new digital effects on BATMAN FOREVER are truly stunning, there also was extensive and creative use of miniature photography on this film, a traditional effects method almost as old as filmmaking itself.

"We were going to do a lot more city shots in the computer. But because of time, we used a lot more miniatures than we intended," Knox says. While the computer-generated city buildings look great and are absolutely necessary for some shots, they simply aren't feasible for others. The amount of detail a realistic building needs is tremendous — each rivet, brick, and window has to be sculpted and painted in the computer. "Often times, you can build a miniature, go in with a paintbrush, and do in an hour what could take a month in CGI," Durst says.

MASTERS'



The new and the old: CGI technology at its finest, above left, made Two-Face's hideout seem like a real place. The set only existed in computer files, with live-action cars composited into the shot. The model above of Gotham City used old-fashioned camera tricks. For BATMAN FOREVER, a stage was filled with miniature buildings and street scenes.

That's why he supervised photography on two stages with Gotham City miniatures 40 feet long and 30 feet high. A crew spent four months building what Durst claims is "one of the biggest miniature cities ever built."

Durst is an expert at providing low-tech solutions to high-tech problems. Durst uses an Amiga computer equipped with a board called a Personal Animation Recorder. For $4,000, this relatively inexpensive piece of equipment allows him to play back effects shots right away to see if they are working or not, instead of scanning them into the big compositing computer.

"What it allows us to do on the set is play back the live-action background and composite the foreground pieces in minutes. We see exactly what they look like together," Durst explains. Unlike the old days, the FX team can put together a low resolution cut of the sequence on videotape and show it to people in a matter of hours instead of days.

City shots were created using CGI— computer generated images. First, the Ritz Gotham was built up as a frame. Then more details were added to the skeleton. Finally, computer artists added windows, gargoyles, and lights to the image. The completed frames were then inserted seamlessly into the live-action shots.

Warner Bros. Imaging Technology

Another problem they faced was communication between the different segments of production. A good 45 minutes' worth of L.A. freeway separates the miniature stage from the Warner Bros. Burbank back lot. Durst used a Macintosh computer to e-mail still frames of effects shots via America Online to Burbank. He had comments e-mailed back to him, and no one ever had to get into a car. Cyber-savvy Batman fans who had been discussing the movie on-line for months probably had no idea that FX secrets to the film had been passing back and forth right under their noses.

No matter what special effects techniques were used for BATMAN FOREVER, the goal was still the same, according to Durst. Each effect shot "had to look like it was photographed in front of a camera live."

Will it be difficult to tell where the digital effects start and stop? "I hope so!" Jo Ann Knox says with optimism.

—Jon Bradley Snyder

NOT JUST A FI

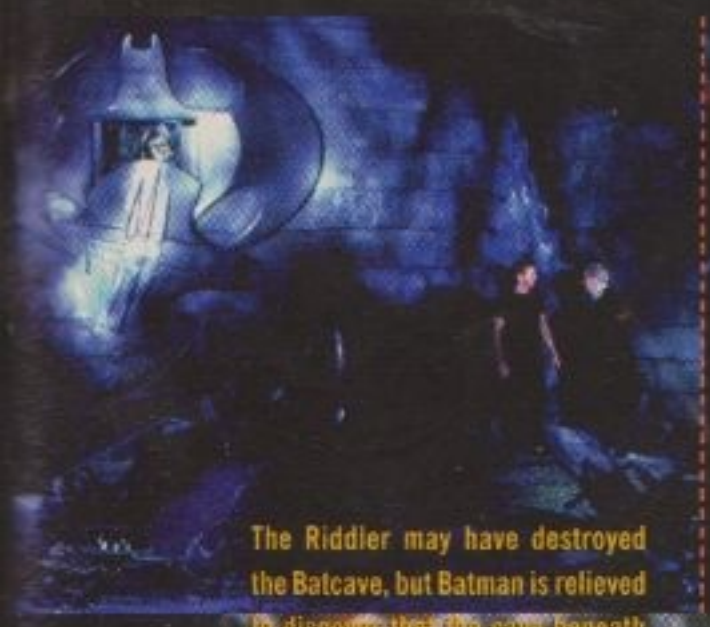
A Partner

The Riddler and Two-Face are holding Chase Meridian hostage. With the Riddler's fourth clue deciphered, Batman knows an assault on Claw Island is his only choice to save both Gotham City and the woman he loves. In the subcave beneath the Batcave, Batman weighs his options: Should he use the Batwing or Batboat? Why not both, comes the answer. It is Dick, decked out as Robin in his new armored costume. With a handshake, a team is cemented.

RIEND

*The Riddler and Two-Face look like a pretty **lethal combination**. I thought you could **use** some **help**.*

—Robin

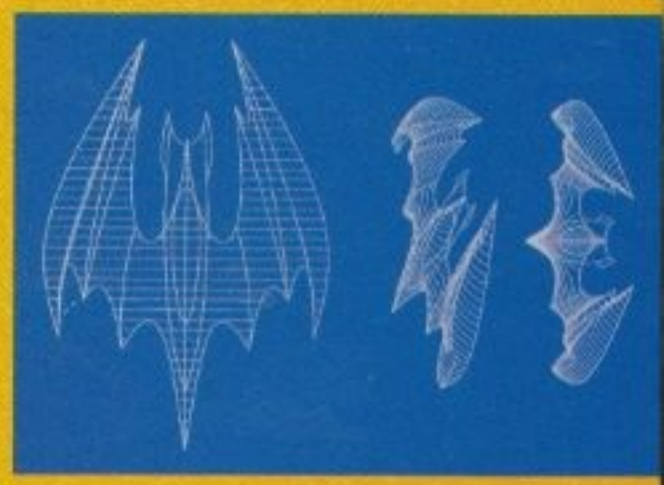


The Riddler may have destroyed the Batcave, but Batman is relieved to discover that the cave beneath the cave is intact. This is where the Batboat and Batwing are stored. As Batman prepares to make his assault on Claw Island, he is joined by his new partner, Robin.

BATWING 7

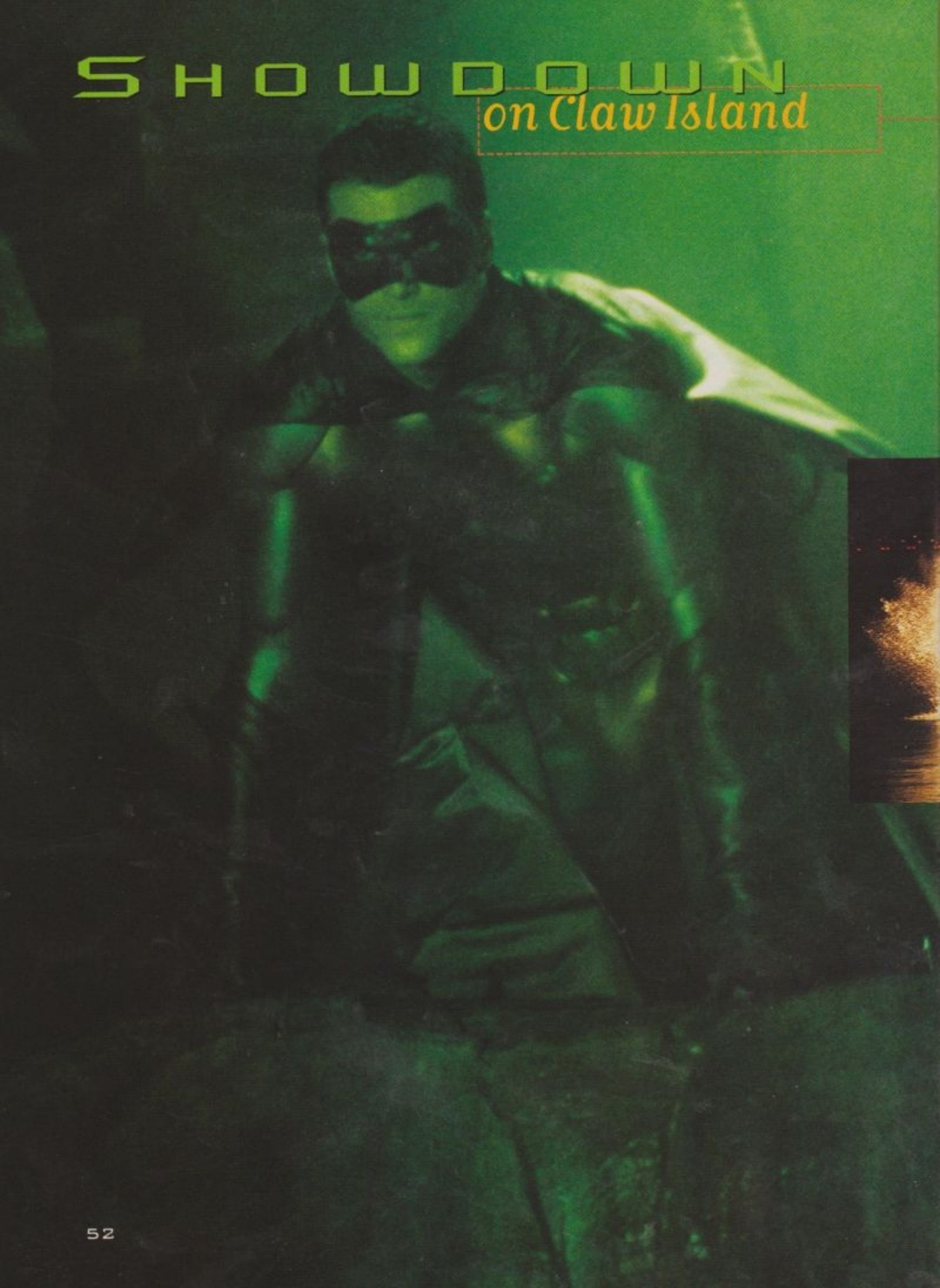
Batman's Other Transportation

The Batwing and the Batboat were completely redesigned for BATMAN FOREVER. A full-size, operational Batboat was created and shot in the ocean outside of Long Beach, Calif. For the Batwing, which transforms into the Batsub, only the full-size interior was created. Model maestro Grant McKune did all the motion control shots on the scale models of the BATMAN FOREVER vehicles.



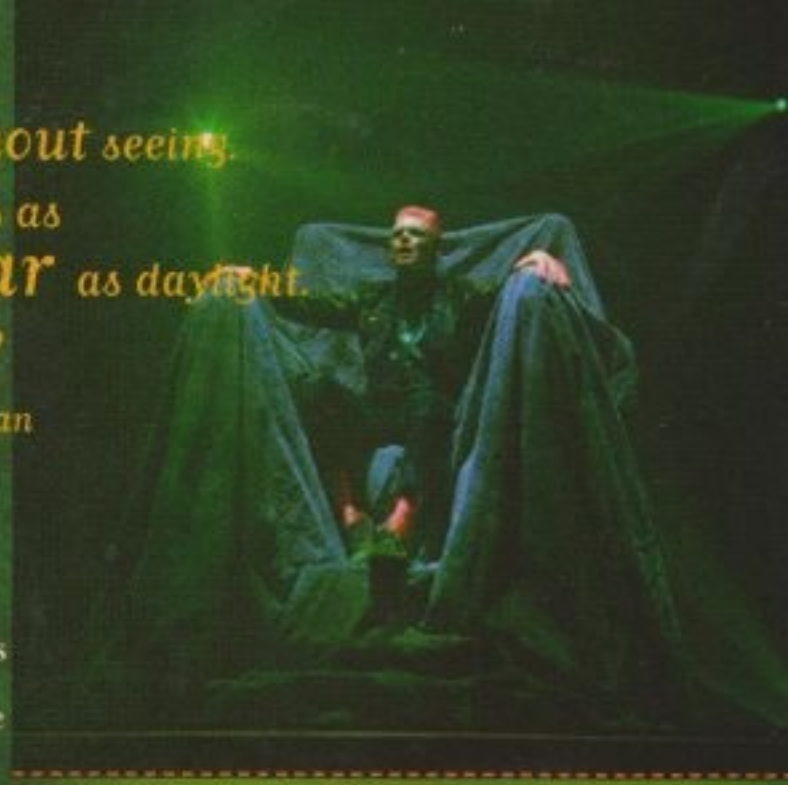
SHOWDOWN

on Claw Island

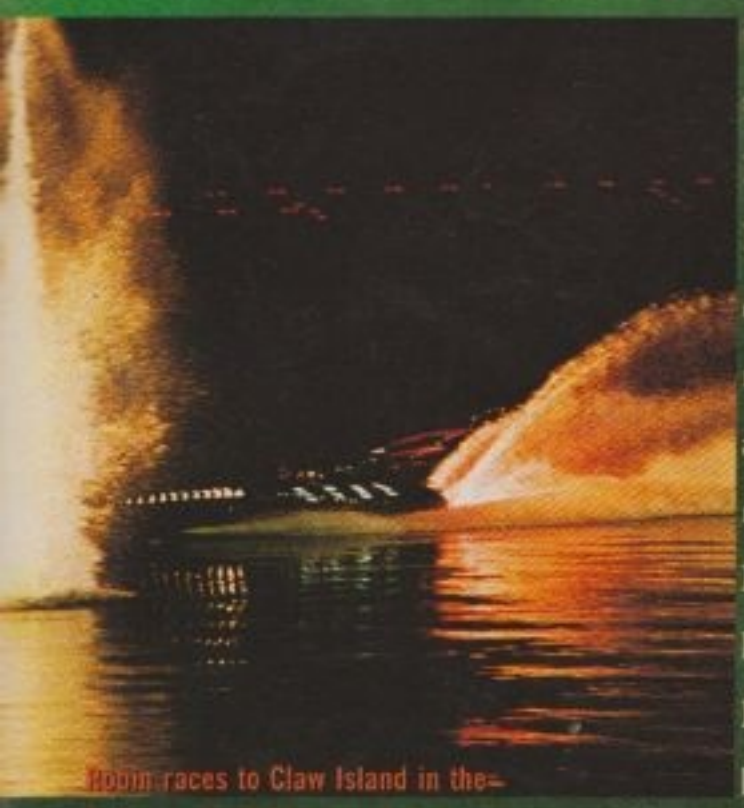


I see without seeing.
To me, darkness is as
clear as daylight.
What am I?

—Batman



Running silent and dark, the Batboat cuts across Gotham Harbor. Up above, the Batwing roars over the rooftops. Robin is at the helm of the Batboat; Batman is in the cockpit of the Batwing. Claw Island looms ahead, massive towers and garish colors. Inside, Two-Face and the Riddler play a high-tech version of "Battleship." Bombs drop into the harbor all around Robin. Suddenly, the Batboat takes a direct hit. Putting a rebreather into his mouth, Robin slips into the cold waters and comes face-to-face with armed frogmen. He is overwhelmed underwater. Meanwhile, the Batwing dives into the harbor, morphing into a new mode: the Batsub. It cuts through the water and heads toward Robin. Batman, capeless, shoots out of the sub and rescues Robin from the frogmen. The new crimefighting team reaches the shore of Claw Island, breathless but determined.



Robin races to Claw Island in the Batboat. At right, neural energy pours into the Riddler. Robin battles Two-Face. Batman makes his way to rescue the unconscious Chase Meridian.

Suddenly, a platform rises, and Robin is separated from the Dark Knight. As Batman struggles to get to his partner, Robin encounters Two-Face. Robin delivers blow after blow to the former district attorney. Two-Face slips and is about to fall to his death when Robin rescues him. He'd rather see the murderer in jail than dead, something he has learned from Batman. Two-Face, however, pulls a gun on Robin and gets the drop on him.

Batman, meanwhile, has broken into the Riddler's inner sanctum. A huge throne is in the center. The Riddler is seated there absorbing streams of neural energy. His body and mind swell as the power flows into him. Batman approaches, challenging his nemesis. Two-Face also enters the room, completing the three-way confrontation. The Riddler reveals his master plan to Batman: total world domination. Then his test. He has Chase and Robin bound and captive, hanging perilously over a long drop to a certain death. Will Batman rescue Chase or Robin?

But the Riddler isn't prepared for what happens next. Batman overloads the Riddler's system after a well-placed Batarang smashes his antennae. The Riddler tries to send Chase and Robin to a watery grave, but Batman, using his strength, skill, and sonar ability, rescues them both.

Two-Face steps forward, ready to shoot the Dark Knight. Guns drawn, the madman has the drop on Batman, until he's reminded that he hasn't tossed his two-faced coin to decide his next move. Batman watches him closely. The coin is tossed, and then Batman throws a handful of identical coins in the air. As Two-Face grabs for them, he loses his balance and disappears into the darkness below.

Batman approaches the Riddler, crawling desperately around his smashed equipment. The Riddler and Two-Face are defeated. Batman gains a partner, and Bruce Wayne gains Chase, a close friend.

9

BATARANG

In all of Batman's arsenal, nothing is more essential than his Batarang. He throws it with the careful eye of a man who has practiced for hundreds of hours. Made of special, unbreakable alloys, it always finds its mark.

Riddle **me** *this.*
Riddle **me** ***that.***
Who's afraid of the
big, ***black*** *bat?*

—The Riddler

The Claw Island command center is overflowing with neural energy as Batman has his showdown with Two-Face and the Riddler. A well-placed Batarang knocks out the antennae, sending an overdose of energy into the Riddler.

IN THE CHAIR

With Gotham's Makeup

A few thousand makeup applications later, a cast is transformed

In Hollywood, there's always a hazard in doing your job too well — people want you to work more. The BATMAN FOREVER makeup team of Rick Baker, Ve Neill and Yolonda Toussieng won the Academy Award this year for their incredible work on ED WOOD, and they know this problem well. Since they first started work on BATMAN FOREVER in August 1994, the producers have been so pleased with their work that their role has blossomed tremendously. "Originally we were going to do about 25 appliances for the extras," says Baker's operations manager, Debbie Peillarlz. "We ended up doing over 4,000."

Baker's job was designing and sculpting the foam rubber masks and appliances. Neill and Toussieng worked directly with the cast. They were responsible for applying the makeup on the set every day and also designing all the non-sculpted makeup for the Riddler, Spice, and even Batman. Yes, even Batman had makeup concerns, such as the black Val Kilmer wears around his eyes when in costume. Neill and Toussieng gave him waterproof black mascara around his eyes, which was less irritating to sensitive eyes than other products. "For his three stunt doubles, we use a product called Real Color, which is something used to paint on fake tattoos," Neill says. "It works really well; it doesn't come off even with perspiration." In this case, the right makeup is a safety issue. A stuntman has more important things to worry about than a bunch of black glop dripping into his eyes when he's doing somersaults 30 feet in the air.

TWO-FACE WAS TOO MUCH

On the whole, Batman's makeup is relatively simple, especially when compared to that of his day-glo, disfigured nemesis, Two-Face, played by Tommy Lee Jones. Since Jones was shooting on the first day of principal photography, conceptualization had to begin early. Baker roughed out the concept on a computer using Adobe Photoshop and Morph software to give the producer and director an idea of what Jones would look like. Then he sculpted the concept in clay. Neill suggested that they could make Two-Face a little scary, "but colorful and fun-looking too," she says.

Once a design was finalized, Baker did a head cast of Jones. The actual makeup consisted of five separate foam rubber appliances. Eighty-five different sets were made just for Jones, plus many more for his stunt double. When they first started shooting BATMAN FOREVER, Two-Face's makeup took 2 1/2 hours to apply, but by the end of the shoot they had gotten it down to 90 minutes, Neill says. Once the makeup is used on the set, they can see what detail is being picked up by the camera and what's not. "Sometimes all the intricate painting we do is to no avail," Neill says. "We alter things for the camera to see what's really seen." Amazingly, Neill says Jones' Two-Face makeup required very little maintenance during shooting. "Once he's in there, he's in there to stay, unless he starts smoking cigars."

FINE DETAILS IMPORTANT

You wouldn't guess it, but Spice and the Riddler's makeup process took almost as long as Two-Faces. Two people worked on Two-Face as opposed to one on Spice and the Riddler, but these characters also had their own unique needs. "Jim Carrey's makeup was very clean; it had to be very pristine and precise, which took a long time," Neill explains. Spice (Debi Mazar) was difficult because she had a wild wig made up of five separate pieces that had to be built every day. The scores of thugs were another big makeup dilemma. "We made a truckload of appliances," Debbie Peillarlz sighs. Baker's studio had 45 people create 150 sculptures, from which 4,071 separate appliances were made. All of Two-Face's thugs had facial piercings. Appliances were put over faces so that jewelry didn't have to pierce the skin. If you see a pierce on screen, it's fake.

"The only person who really got pierced was Chris O'Donnell," reports Neill. "I pierced his ear."

THE RIGORS OF SHOOTING

Baker, Neill, and Toussieng were responsible for maintaining makeup during shooting. "Heat is the worst evil for the makeup artist," Neill says. "No matter what you do, heat will alter makeup."

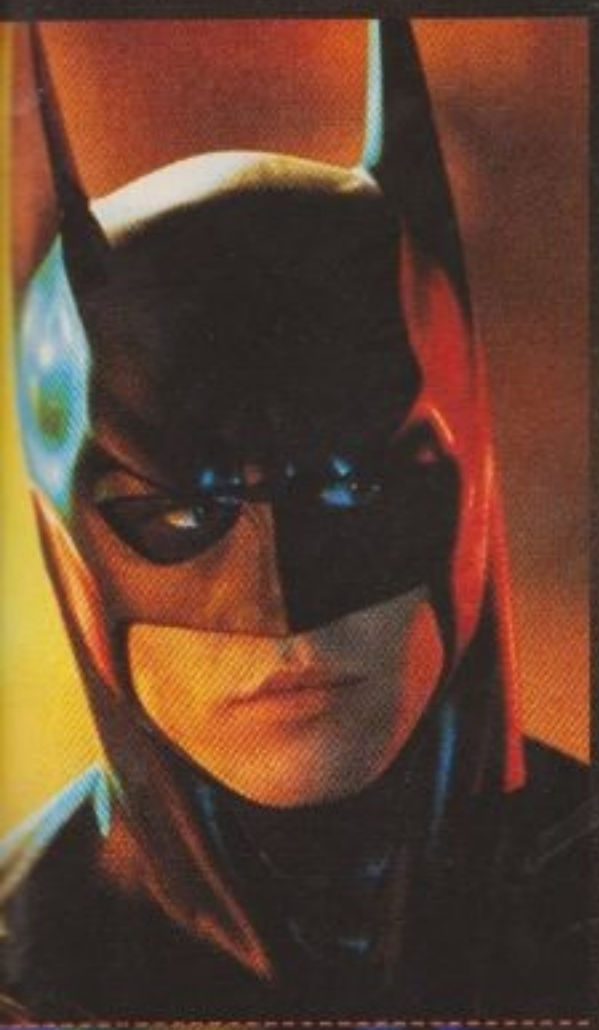
With all the explosions and fire on BATMAN FOREVER, someone always had to be ready to spring to action when paint changed color, appliances bubbled, or wig laces popped loose.

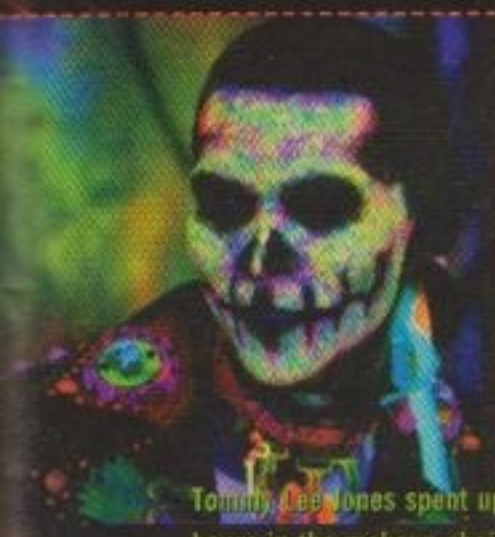
Is another Oscar in the offing for the team of Baker, Neill and Toussieng? The artists themselves would be the last ones to speculate.

Right now they have one wish: to give audiences an on-screen experience they won't forget anytime soon.

— Jon Bradley Snyder

Masters





Tommy Lee Jones spent up to two hours in the makeup chair transforming into Two-Face. His face required five separate prosthetic pieces. Val Kilmer needed special makeup around his eyes. Above, a Gotham gangster in all his glory. Top right, Drew Barrymore (Sugar) and Debi Mazar (Spice).

4 COLOR IMAG

Comics are the place for adventure,

For 56 years DC Comics' four-color pages have chronicled the exploits of the world's most famous crimefighter, Batman. If you don't read the Batman comics, here's what you have been missing.

The Batman Timeline

1939
Bob Kane and writer Bill Finger come up with the concept of Batman for DETECTIVE COMICS 27. "The BAT-MAN," as he was then known, was "a mysterious and adventurous figure." He originally lived in New York City.

1940
Dick Grayson, a young circus acrobat, is taken in by Bruce Wayne after his parents are killed. He joins Batman as his partner, Robin, in the pages of DETECTIVE COMICS 38.

1940
After two years of starring in DETECTIVE COMICS, Batman gets his own title. BATMAN 1 marks the first appearance of the Joker and Catwoman. These two arch-villains are still a part of Batman's Rogues Gallery.

1941
The Batmobile debuts in BATMAN 5. The first appearance of the Penguin is in DETECTIVE COMICS 58.

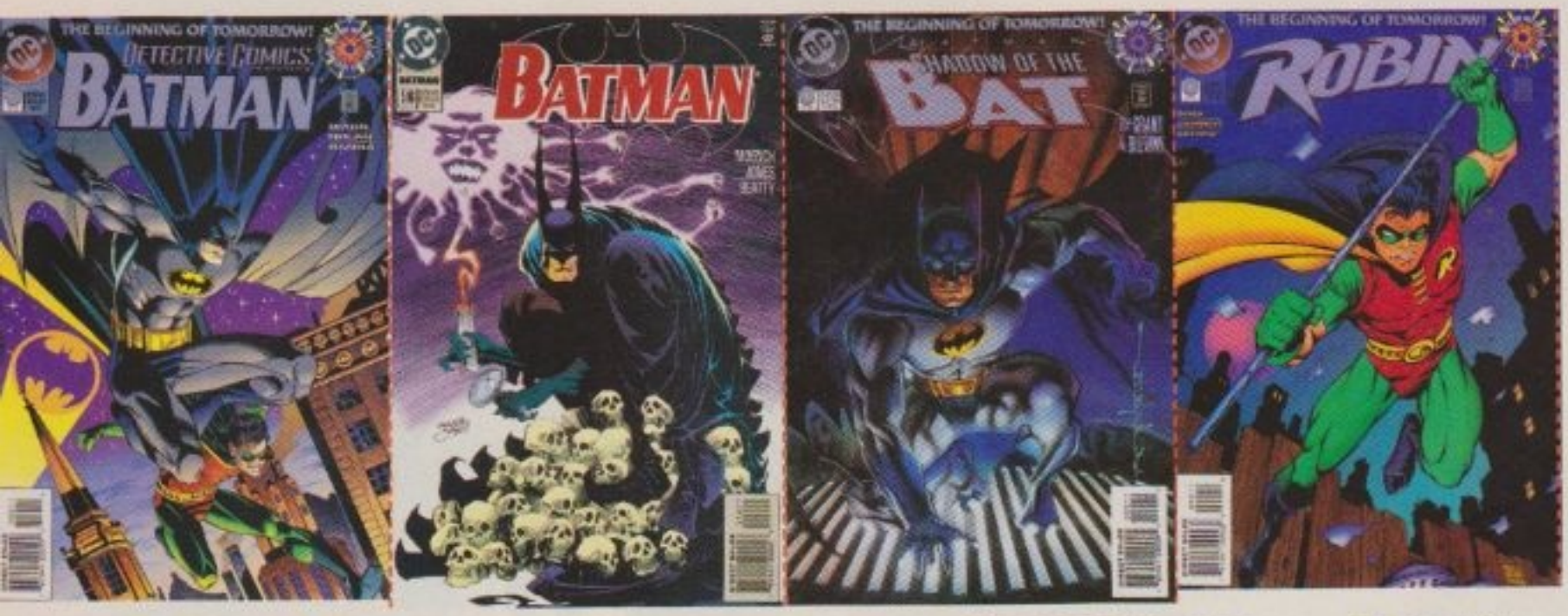
1943
The first of two BATMAN movie serials is released by Columbia. The crimefighter was played by Lewis Wilson and by Robert Lowery in the sequel in 1948.

1948
The Riddler first appears in DETECTIVE COMICS 140. The Prince of Puzzlers also popped up in DETECTIVE 142, but didn't return until BATMAN 171 in 1965.

1958
Two-Face appears on the cover of BATMAN 68, proclaiming: "My lucky coin will decide your fate! If it lands on the good side, you'll live! If on the scarred side, you die!"

1964
Introduction of the "new look" Batman in DETECTIVE COMICS 327. Throughout his career, Batman always had a bat chest emblem. Added now was the yellow circle, suggesting the Bat-Signal.

1966
The BATMAN live-action TV series debuts on ABC with Adam West and Burt Ward. Its campy approach makes it a hit for 120 episodes. Many of Hollywood's biggest stars appear as villains.



Detective Comics

The granddaddy of all Batman comics, this is where the Dark Knight started back in 1939. Today, as the name implies, DETECTIVE has a hard-boiled, *film noir* slant. This series delves into the seedy Gotham City underworld, where many of Batman's most infamous rogues turn up.

Batman

Traditionally the most super hero-oriented of the Batman comics, BATMAN has recently begun to emphasize a more mysterious, Gothic feel. This is no mean feat, considering that Gotham City is already the most Gothic place in the world.

Shadow of the Bat

This ongoing series is more psychologically oriented than the other Batman titles, featuring more introspective, character-driven stories. SHADOW OF THE BAT focuses on Batman's dealings with many of Gotham's more "normal" citizens and how they're affected by living in the most dangerous city in the world.

Robin

What if you were a teenage super hero with an incredibly dangerous and complex life? This title is a serious look at the fun you can have hanging out with the Dark Knight.

ES forever

1970 Ending the campy comics that mirrored the TV series, Batman returns to his roots as a dark avenger, courtesy of writer Dennis O'Neil, and artists Neal Adams and Dick Giordano.

1985 Frank Miller, Klaus Janson, and Lynn Varley present the seminal graphic novel THE DARK KNIGHT RETURNS. A gray-haired Bruce Wayne of the future wrestles with his role as Batman in a Gotham City gone mad.

1986 A complete retelling of the mythos by writer Frank Miller and illustrator David Mazzucchelli is published as BATMAN: YEAR ONE. It reinterprets the classic origins and sets the tone for the current Batman universe.

1989 BATMAN is the number-one box office hit of the year. Director Tim Burton's Dark Knight (Michael Keaton) and Joker (Jack Nicholson) establish the mood for the new big screen Batman.

1992 The world watches the Bat, the Cat, and the Penguin onscreen in BATMAN RETURNS. Michael Keaton plays Batman with superstars Danny DeVito (the Penguin) and Michelle Pfeiffer (Catwoman).

1992 BATMAN: THE ANIMATED SERIES debuts on Fox television. It is a huge success, and becomes the # 1 animated series. The mood is dark and gritty, and Batman purists take the series to heart.

1993 Batman has his back broken in the climax to KNIGHTFALL, the year-long saga that ran throughout the Batman comics. Bruce Wayne turns over the mantle of the Bat to Jean Paul Valley, formerly known as Azrael.

1994 The Knightfall storyline concludes in KNIGHTQUEST and KNIGHTSEND, three years and nearly 70 comics later, with the defeat of Azrael. A best-selling novel, BATMAN: KNIGHTFALL by Dennis O'Neil, recounts the story.

1995 Director Joel Schumacher's BATMAN FOREVER hits movie screens, bringing a new cast to Gotham City. The film stars Val Kilmer, Tommy Lee Jones, Jim Carrey, Nicole Kidman, and Chris O'Donnell.

Catwoman

Catwoman is one of the most maddeningly unpredictable and contrary characters in comics. If you're a hero, then she's the villain. But if you're a villain, then she's the hero... usually. Featuring the ultimate *feline fatale*, this is a series that continually has gorgeous artwork.

Azrael

The newest addition to the Batman titles, AZRAEL spins out of the recent bestselling Knightfall/Knightquest/KnightsEnd storylines. Azrael is Jean Paul Valley, who assumed and lost the mantle of the Bat. Now Azrael searches for his identity... although he may be better off not knowing who he really is. Lots of action, and Azrael's costume is one of the most stunning in comics.

Legends of the Dark Knight

Untold tales of Batman's past... and a few disturbing looks into his possible future. Often told in story arcs that are set up like classic three-act plays, LEGENDS OF THE DARK KNIGHT showcases the very best in comics storytelling and artwork.

Batman & Robin Adventures

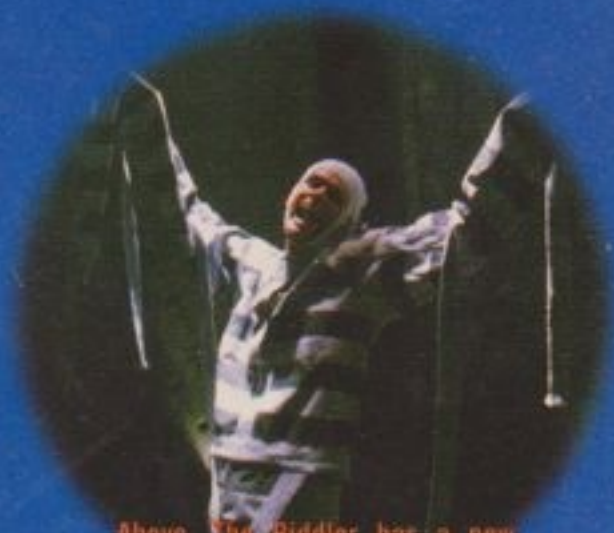
Anyone who watches the popular animated TV series knows what these comics are all about! Formerly called THE BATMAN ADVENTURES, these all-new stories are some of the most acclaimed comics of the last decade. Beautifully illustrated and written, they are a reminder of just how much fun comics can be.

GUARDIANS
of Gotham

Doctors Meridian and Burton walk through the cold hallways of Arkham Asylum, on their way to see the newest inmate: Edward Nygma. He has been screaming delirtously that he knows Batman's secret identity. But when Chase asks Edward who Batman is, he cackles madly, "I am Batman!" Batman's secret is safe — for now.

A lone silhouette stands vigil over Gotham City — Batman. Then, another figure steps from the shadows, and their capes billow together in the wind. Robin has joined the Dark Knight. Together they are the guardians of the night. Criminals of Gotham, beware!

Adaptation by Kevin Fitzpatrick.
Based on a screenplay written by
Lee Batchler & Janet Scott Batchler
and Akiva Goldsman.



Above, The Riddler has a new home: Arkham Asylum for the Criminally Insane. Below, a behind-the-scenes shot: Batman and Robin stand in front of a "blue screen" for BATMAN FOREVER's climactic shot. The background will be added during post-production.

WARNER BROS. Presents
VAL KILMER TOMMY LEE JONES JIM CARREY NICOLE KIDMAN CHRIS O'DONNELL
A TIM BURTON Production A JOEL SCHUMACHER Film "BATMAN FOREVER" MICHAEL GOUGH PAT HINGLE Music Composed by ELLIOT GOLDENTHAL
Executive Producers BENJAMIN MELNIKER MICHAEL USLAN Based Upon Batman Characters Created by BOB KANE and Published by DC COMICS
Written by LEE BATCHLER & JANET SCOTT BATCHLER AND AKIVA GOLDSMAN Produced by TIM BURTON and PETER MACGREGOR-SCOTT
Directed by JOEL SCHUMACHER

WARNER BROS.
A TIME WARNER ENTERTAINMENT COMPANY

BATTLE YOUR BRAINS OUT!

TIGER

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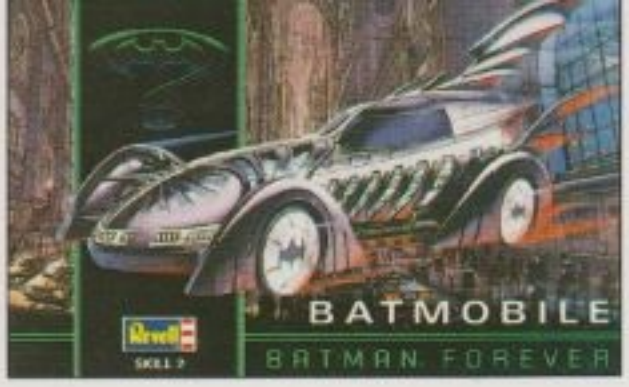


NEW *BATMAN™ FOREVER* VEHICLES -SLEEK, ORGANIC, SINUOUS AND POWERFUL

A WHOLE NEW VISION

For the new film *Batman™ Forever* a whole new vision was conjured up by Joel Schumacher and the other creative talents, newly conceived vehicles, gadgets and arsenals had to follow. Nothing but nothing, would be the same as the previous films and that includes the most famous asset of all- The Batmobile.

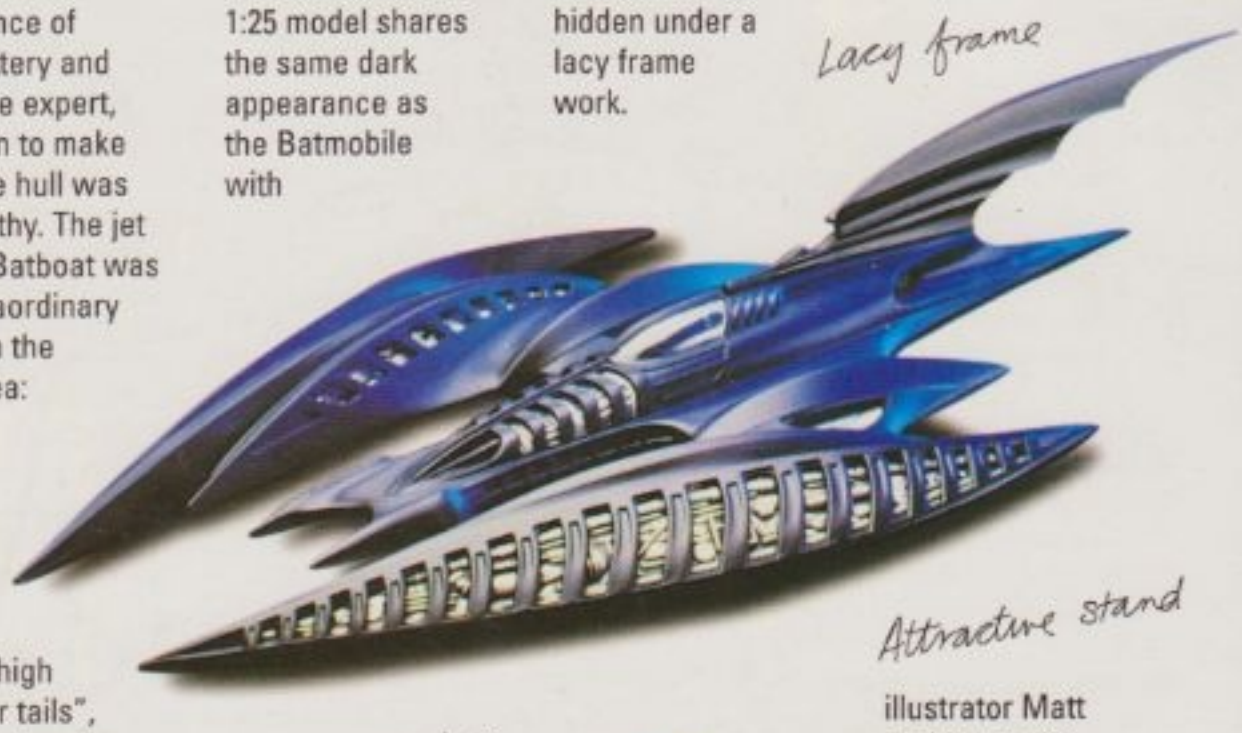
A LOT OF BATMOBILE

Beyond sleek, organic - sinuous - powerful, the ribbed body with wing and fins raising majestically from the rear of it's body, took months of trial and error, experimentation and testing, before perfection was achieved. Powered by a ZZ3 Chevrolet racing engine The Batmobile is capable of far exceeding 100 mph in reality. In the film it's speed will appear to be considerably greater. This is a lot of Batmobile! The Revell 1:25 scale Batmobile has a complete driving compartment and a fully-chromed engine lurking beneath a skeleton-like exterior.

THE GREAT SEA MONSTER

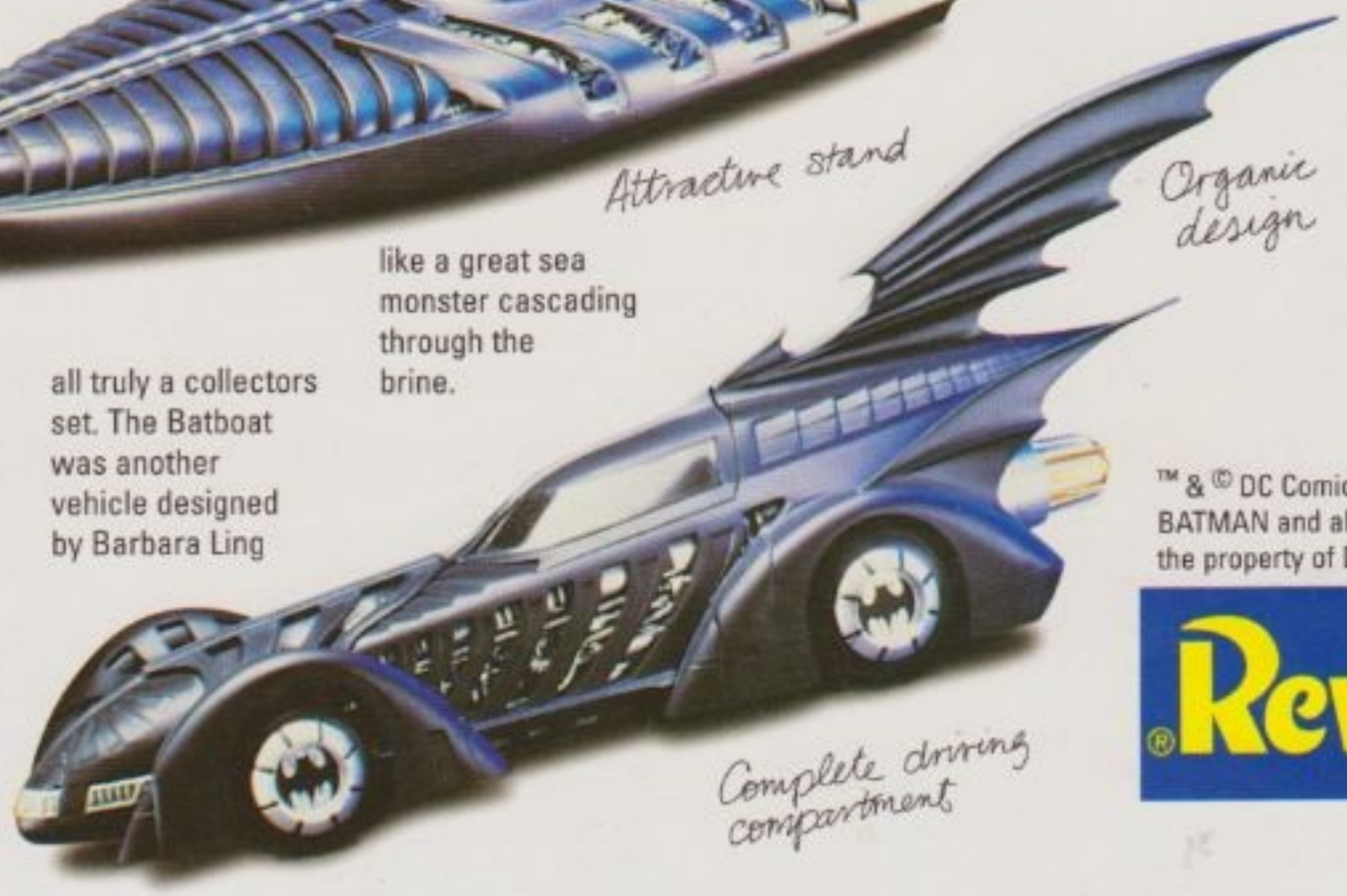
Batman's other vehicles share a consistent organic design with the Batmobile making them all truly a collectors set. The Batboat was another vehicle designed by Barbara Ling with the assistance of Tim Flattery and a marine expert, called in to make sure the hull was seaworthy. The jet driven Batboat was an extraordinary sight on the open sea: 30 foot high "rooster tails", plumes of water spraying into the night sky with the turbine exhaust between them blasting flames, looking like a great sea monster cascading through the brine.

This shark-like 1:25 model shares the same dark appearance as the Batmobile with a chrome engine hidden under a lacy frame work.



MORE DYNAMIC BATWING

The Batwing in *Batman™ Forever* has been completely redesigned by Barbara Ling with illustrator Matt Codd from the version seen in the first Batman film. It is now swifter, sharper and more dynamic. This 1:32 scale model is an awsome looking vehicle and comes with a complete interior and a stand. Revell worked closely with the designers to recreate these models for you to collect and build, so join Batman and Robin in their new adventure *Batman™ Forever.*



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Revell

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